

SOME SCULPTURAL
WORKS *of*
NICHOLAS STONE
STATUARY AD 1586 to 1647

ALBERT EDWARD BULLOCK.

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SOME SCULPTURAL WORKS
of
NICHOLAS STONE
STATUARY AD 1586 to 1647.



By

ALBERT EDWARD BULLOCK,
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& Sir Charles Barry.*

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INDEX.

	PAGE		PAGE		PAGE
Acton Burnell Church	25	Clarence, Duke of	15	Holles, Francis	5, 14
Adelmare (<i>see</i> Cæsar).		Claverdon Church	30	" Sir George	13
Akers, Harry	15	Coke, Sir Edward	29	Holy Cross Hospital	32
Alathea, Countess of Arundel	11	Compton Verney	30	Holyrood Palace, Edinburgh..	8, 19
All Hallows Church, Barking	29	Copen, Sir George	18	Hopton, Sir Owen	21
" " London Wall	24, 29	Corbet (Bishop)	19	Howard (quartered)	8
Althorp House	30	Cornbury House, Oxon.	21	Howard, Henry, Earl of Northamp-	
Anglesey, Countess of	29	Cornwallis (Suffolk)	11	ton	7
Archæologia (Journal)	1	Cowley (poet)	21	Hutton, Sir Richard	30
D'Arcy, Thomas	12	Cox, Richard	13		
Art Journal, The	27	Cranfield, Lionel	5, 15		
Ashburnham House	24	Cranford Church	30	Jackson, T. G.	21
Athenæum (Journal)	17	Cromwell, Captain Oliver	1	James I.	1, 8, 11, 13, 15, 16, 21, 27, 30
		Cunningham, Sir David	18, 30	James, Isaac	1, 7
Babbe, Mr.	6	" (historian)	9, 13, 25	Janssens, Bernard	1, 8, 12
Bacon, Sir Nicholas	4, 12, 25	Cussans (historian)	5	Johnson, Nicholas	8
" Sir Edmund	12			Jones, Inigo	1, 5, 8, 11, 18, 24, 27
Bagshott Lodge	11				
Bambajia, Agastino	1	Dalou (sculptor)	1	Kearne, Andreas	1
Bannockburn, Battle of	15	Danby, Earl of	21	Kelway, Robt.	32
Banqueting House, Whitehall	9, 11	Davres, Sir John	11	Kempe, Sir Thos.	27
Barry, Sir Charles	1, 9	Delmar (<i>see</i> Cæsar).		Key, John	18, 32
Basyll, Symon	5	Digges, Sir Dudley	5, 8, 27	Keyser, Hendrik de	1
Beaufort House	24	Domingo, Dr.	17	" Mary de	1
Bedford, Edward, Earl of	9	Donne, Dr.	11, 25	" Pieter de	1, 5
" Francis, Earl of	29	" Mrs.	11	" Thomas de	1, 4
" Lucy, Countess of	9	Drury, Sir Robert	8, 25	Kinesmann, Edmund	8
Belasyse, Sir Henry	8, 25	Dudding, Mr.	14	King, Dr.	12
Bellona, figure of	14	Durham, Bishop of	13	" Street, Westminster	13
Bennet, Sir John	8, 25			Kinnersley Church	5, 8, 25
Berkeley, Lady	30	Edward I.	14	Knollys, Sir Robt.	18
Bernini, Giovanni L.	4, 30, 32	" IV.	15	Knott, James	16
Berry, Sir Edmund	18	" V.	16	Knyvett, Lord	12
Bird, Mr.	32	" VI.	15	Kytson, Sir Thos.	30
Blickling Hall	11, 18	" VII., H.M. King, Title-page (<i>back</i>)			
Bloemsert, Cornelius	1	Elizabeth, Queen	1, 13, 16, 21, 25, 27	Laing, Antoine de la	15
Bloom, Rev. H.	30	Engelbert, Count of Nassau	5	Lammin, Mr. W. H.	29
Bodley, Sir Thos.	21	Essex, Earl of	25	Lancaster, Duchess of	15
Bolsover House	25			Lanteri (sculptor)	1
Botherton (quartered)	8	Felton	15	Laud, Archbishop	24
Bourne (historian)	16	Fitzgilbert, Richard	14	Law, John	5, 8, 25
Box, Marcel	1	Flaxman, John	32	Layer Marney	1
Brand (historian)	16	Flower, Robert	6, 12, 15	Lee, Sir Humphrey	25
Brayley (historian)	9, 12	Foix, Gaston de	1	Leighton, Sir Frederick	1
Bredon Parish Church	21	Freemasons, Society of	1	Limmings Robert	11
British Museum Library	5, 11			Lindsey House	24
Brook, Lord (Sir Fulke Greville)	11, 30	Garrard, Sir William	8	Littleton Monument	21
Buckingham, Earl of	18	Gibbons, Orlando	17, 18	Loftie, Rev. W.	27
" Countess of	15	Gibbs, James (architect)	18	Long Acre	1, 29
" Duke of	15	Gibson, Captain	14, 18	Lucas, Margaret	25
Builders' Journal (quoted)	24	Gill, Alexander, D.D.	22	Lucy Tombs	30
Burgh, John de	15	Goor, Anthony	15	" Sir Thos.	30
Burleigh, Lord (<i>see</i> Cecil).		Great Brington Church	32		
Burlington, Lord	11, 24	Great St. Helen's Church	25, 27	Mackenzie (historian)	16
Bushnell, John	16	Gresham's Royal Exchange	1, 16	Maddison Tomb, Newcastle	16
Butler, Sir Walter	7	Gresham, Sir Thomas	16	Mars, Mr.	11
		Greville, Sir Fulke (<i>see</i> Lord Brook).		Mary, Queen	15, 27
Cæsar, Sir Julius	25	" Sir John	30	Mason (poet)	13
Cage, Robert	25	Grey (historian)	16	" (historian)	29
Canterbury Cathedral	17	Guildhall, the, London	16	Mayor, Humphrey	12
Canute the Dane	12			Meary, Sir Thos.	25
Carlton, Dudley	16	Hampton Court Palace	25	Mercer's Company	8
Carpeaux (sculptor)	1	Hargrave, John	30	Metcalfe family	8
Cary, Lady Elizabeth	9	Harington, Sir James	9, 32	Michelangelo, Buonarroti	1
Casaubon, M. Isaac	13	" Lady Anne	32	Milton's Friend	22
Cavendish, William	25	" Lucy, Countess of Bedford	9	Minton	1
Cecil, Sir Robert (Lord Burleigh)	5, 11, 27	Harlow, Sir Thomas	1	Monford, Dr.	12
Cesarini family	27	Harrison, George	29	Monson, Sir Thos.	24
Chambers, Mr.	9	Hasted (historian)	8	More, Sir William	24
Charles I.	4, 17, 22, 29	Hatfield House	11, 25	Morrison, Sir Charles	9, 18
" Prince	19	Hatton House	25	" Bridgett, Countess of Sussex	9, 32
Charlcot Church	30	" Sir Christopher	25	Mortimer, Edmund	15
Charlton Church	18, 30	" (historian)	29	" Richard	15
Cheke, Sir John	15	Hawksmoor, Nicholas	7	Mowbray (quartered)	8
Chenies Church	9, 32	Hawstead Church	25	Musical Times (Journal)	17
Chiswick House	11, 24	Henry VI.	17		
Cibber, Gabriel	1	" VII.	16	National Portrait Gallery	4
Civil War	24, 32	" VIII.	1, 12	Neil, Richard	5
Clapham, Mr. A. W.	32	Hewar, Sir Thos.	8	Nevill, Richard	30
Clare, Earl of	5, 14, 15	Heywood, Ralph	11	Newcastle Chronicle (Journal)	16
" Gilbert de	14	Holland House	24	Newton, Sir Adam	18, 30
" Richard de	14	" Sir John	25	Nonsuch Palace	11

	PAGE		PAGE		PAGE
North Walsham Church	32	St. Dunstan's Church	30	Temple Church	25, 32
Notes and Queries (Journal) ..	32	St. Giles' Church	25	Temple, Sir William	9
Orford, Earl of	7, 9, 14, 32	St. Gregory's Church, Cripplegate ..	24	Theobald House	11
Ormond, Earl of	7	St. James' Palace	11, 25	Thomas, John (sculptor)	1
Oxenbridge, Viscount	24	St. Margaret's Church, Westminster ..	29	Tittleshall, Norfolk	29
Oxford (Physic Gardens)	21	St. Mary's Church, Warwick	30	Tottlefields	29
" (St. Mary's Church)	21, 25	St. Martin's-in-the-Fields Church ..	18, 32	Treby, George	25
" (Magdalen College Chapel) ..	21	St. Nicholas' Church, Newcastle-on-		Triggs, H. Inigo	24
" (Merton)	21	Tyne	16	Torrignano, Pietro	1, 25
Pallas, Figure of	14	St. Paul's Cathedral (Old)	11, 24	Tuscany, Palace of Duke of	5
Palmer, James	8	Sansovino, Andrea	1		
" Sir William	8	Selby, Sir George	16	Ulfcæll	12
Paston, Beatrice	18	Shakespeare's Statue, B.M.	30		
" Clement	18	" Country	30	Vandyck	4
" Lady Catherine	18	Shaun, Rev. R.	32	Vere, Sir Francis	5, 13
" Sir Edmund	18, 32	Sidbury Parish Church	4, 32	Vertue, George	6
" Sir William	18, 32	Sidney, Sir William	9	Verney, Sir Richard	30
Pembroke, Anne of	12	Sliford, Lord	19	Verulam, Lord	12
Philip Earl of	29	Smalmann, Francis	25	Victoria and Albert Museum ..	11
Pennant (historian)	9	Soane Museum	5	Villiers, Sir George	15, 24
Pepte, Sir Edward	30	Sir John	7, 9		
Pickering, Sir Thos.	30	Somerset House (Old)	4, 11, 24, 25	Walthamstow Parish Church ..	25
Plantagenet, Lionel	15	Spencer, Sir William	30	Walpole, Horace (<i>see</i> Orford) ..	
Poe, Dr.	17	Sir John	30	Warren (quartered)	8
Pope, Sir William	5, 19, 25	Thomas	30	Washington, George	30
Lady Anne	19	Spenser, Edmund	12	Watts, G. F.	1
Sir Thos.	21	Staces, Gabriel	21	Welford (historian)	16
Portland Stone Quarry	1, 9	Stanmore (Old Church)	30	Westminster Abbey	25
Powell, John	22	Stanwell Parish Church	12	" St. Edmund's	
Poynter, Mr. Ambrose	17	Staple Inn Hall	30	Chapel	5, 14
Price, Mr. (historian)	16	Stephen, King	14	" St. John's Chapel ..	5, 13
Privileges of Parliament—Petition of		Stevens, Alfred	1	" St. Paul's Chapel ..	16
Right (<i>see</i> Sir Edward Coke).		Stoakes, Charles	32	" St. Benedict's	
Pugin, A. Welby	1	Stone, Nicholas (senior)	1, 7, 8, 11, 17, 24, 29, 32	Chapel	5, 15
		John (brother)	4, 32	" Poets' Corner	13
Quidenham	25	Nicholas (son)	4, 7, 30, 32	" Henry VII's	
		Henry (son)	4, 7, 32	Chapel	15
Radley Parish Church	21	John (son)	4, 7, 32	White, Richard	30
Ratcliff, Robt., Earl of Sussex ..	9, 32	Stonhouse, Sir William	5, 7, 21, 22	William the Conqueror	14
Redgrave Monuments	12, 25	Lady	22	" IV.	17
Reed, George	21	Suckling Tomb	24	Williams, Sir John	32
Richardson, Sir Thos.	25	Sueur, Le	25	Thomas	32
Richard (Strongbow)	14	Sundials, Chelsea	11	Willoughby, Elizabeth	30
Richard III	16	" Holborn	11	Wilton House	25
Richmond, Duchess of	25	St. James' Palace	11	Windebank	30
Rolls Chapel	27	Whitehall	11	Windsor Castle	17, 25
Roubiliac	1, 30	Sutton, Sir Thomas	1, 5, 8	Wolstenholme, Sir John	11, 30
Royal Exchange (<i>see</i> Gresham).		Richard	8	Woodbury	1
Russell (<i>see</i> Bedford, Duke of).		Sydney, Sir Philip	11	Wright, Dr., Sonning	25
Rymer's "Fœdera"	17	Tanfield Tomb	22	Wrothesley, Penelope	30
St. Andrew's Church, Holborn ..	29	Tarthall	11	Wroxton Parish Church	19
St. Andrew's-under-Shaft Church ..	27	Tarver, Mr. E. J.	13	Abbey	21
St. Clement Danes Church	11	Tatham, C. H.	8	York Water Gate	1, 21, 24
		Tatti, Jacopo	1	Young, Dr. John	25

LIST OF ILLUSTRATIONS.

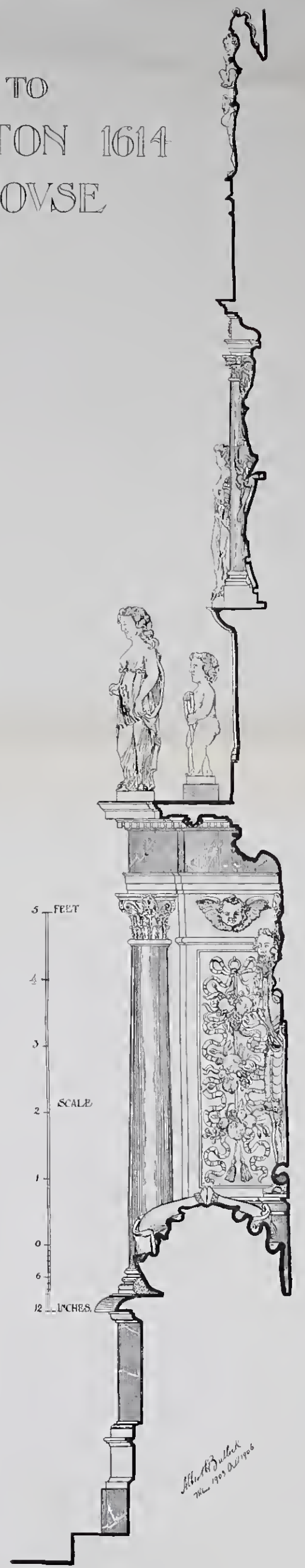
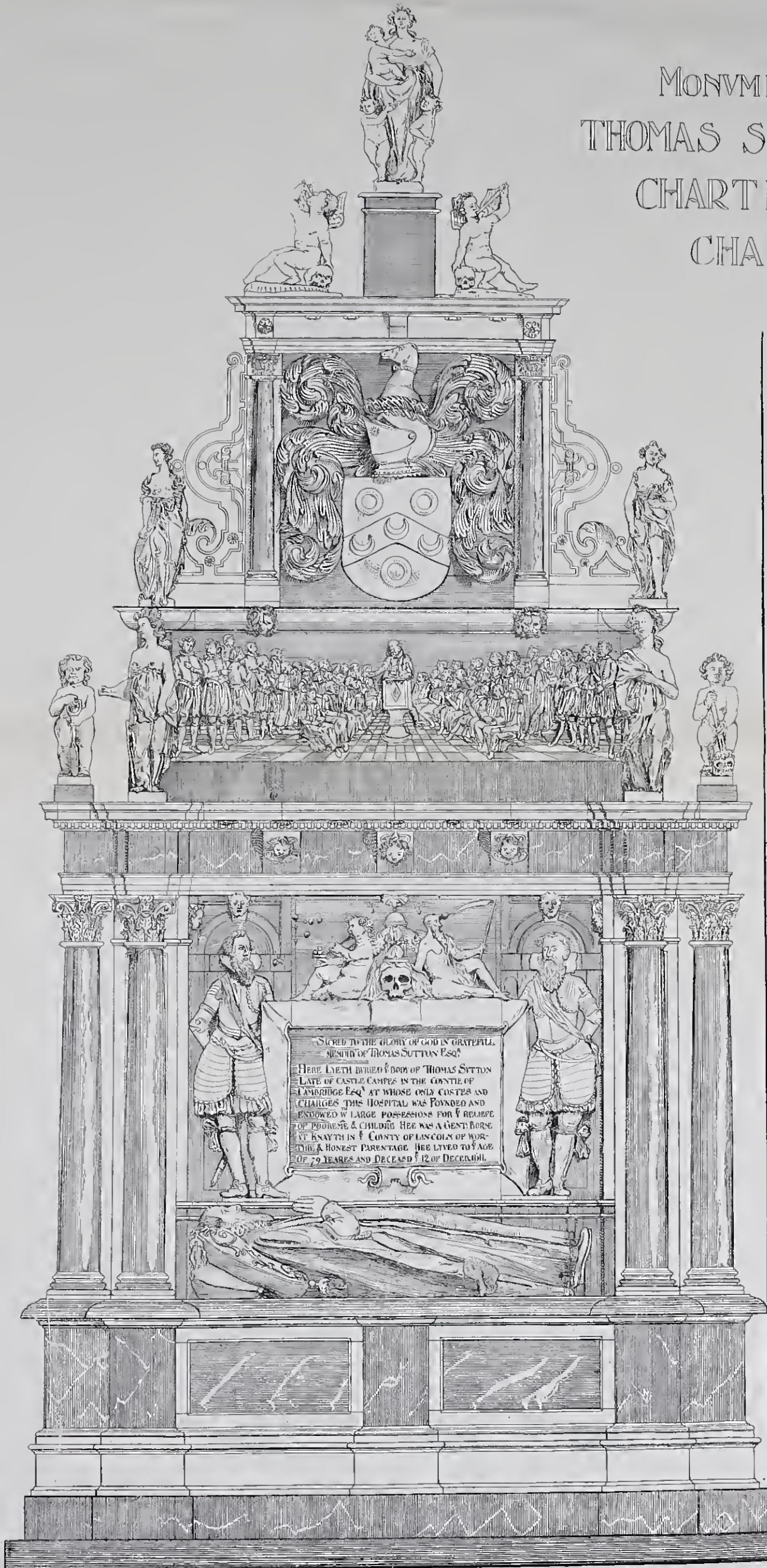
	PAGE		PAGE
Engraving of Nicholas Stone	2	Tomb to Lionel Cranfield	16
Measured Drawing of Monument to Thos. Sutton ..	Frontispiece	Details of same	16
Photo of Monument to Sir Francis Vere	2	Mural Tablet to Orlando Gibbons	17
" Robert Cecil	3	Monument to Lady Catherine Paston	17
Measured Drawing of Monument to Lady Digges ..	4	" Sir Edmund Paston	18
Photo of same	4	" Sir Wm. Pope	19
" Mural Tablet to John Law	5	Measured Drawing of same	20
Measured Drawing of same	6	Monument to George Reed	21
Details of Sutton Monument	7	" Sir Wm. Stonhouse	21
Mural Tablet at Enfield (Palmer)	8	Measured Drawing of same	22
Monument to Sir James Harington	9	Details of Mouldings	23
Tomb of Lady Carey	10	The Tanfield Monument	24
" Sir Charles Morrison	11	Mural Tablet to Sir Humphrey Lee	25
Mural Tablet to Lady Gaudy (Sir Edmund Bacon's sister) ..	11	Monument to Sir Edward Coke	26
Tomb to Sir Nicholas Bacon	12	" Sir Robert Drury	26
" Lord Knyvett	13	Tomb of Sir Christopher Hatton	27
Mural Tablet to Richard Cox	13	Measured Drawings of Fonts	27
" M. Isaac Casaubon	13	Photos of Fonts	28
Tomb to Sir George Holles	14	Monument to Sir Richard Verney	29
Detail of same	14	Tomb of Sir Wm. Spencer	30
Statue of Francis Holles	15	Monument to Robert Kelway	31
Sketch of Head supporting Scrolls	15	" Sir Thos. Pickering	32
Tomb to Sir George Villiers	15	Effigy of Sir John Woistenholme	32



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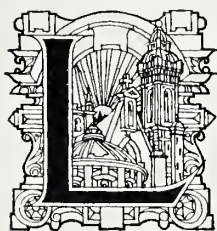
MONUMENT TO
THOMAS SUTTON 1614
CHARTERHOUSE
CHAPEL



5 FEET
4
3
2 SCALE
1
0
6
12 INCHES

Alfred Bullen
1908 Oct 1908

Some Sculptural Works by Nicholas Stone.—I.



LOOKING backward over the past ages of sculptural art to Tudor times, when ritualistic doctrines held sway and icons were part and parcel of church architecture, we discern a remarkable sequence, commencing more particularly in

the reign of Henry VIII, with the tomb erected to the last monarch by Pietro Torrigiano for £1,500, and the beautifully-carved reredos in the same fane of Westminster, which met an undeserved fate at the hands of Sir Thomas Harlow in 1643. The earlier monument to Gaston de Foix by Agastino Bambajia, the statue of which is now at Brera, and the well-known terra-cotta tomb at Layer Marney, were contemporary with an advanced style adopted in Holland and Germany subsequent to the Italian work of the fifteenth century, upon which our early Renaissance monumental sculpture is based. Andrea Sansovino and his pupil, Jacopo Tatti, laid the foundation upon which the two rivals, Torrigiano and Michael Angelo, built their fame in that atmosphere of art which was not hampered by Gothic tradition.

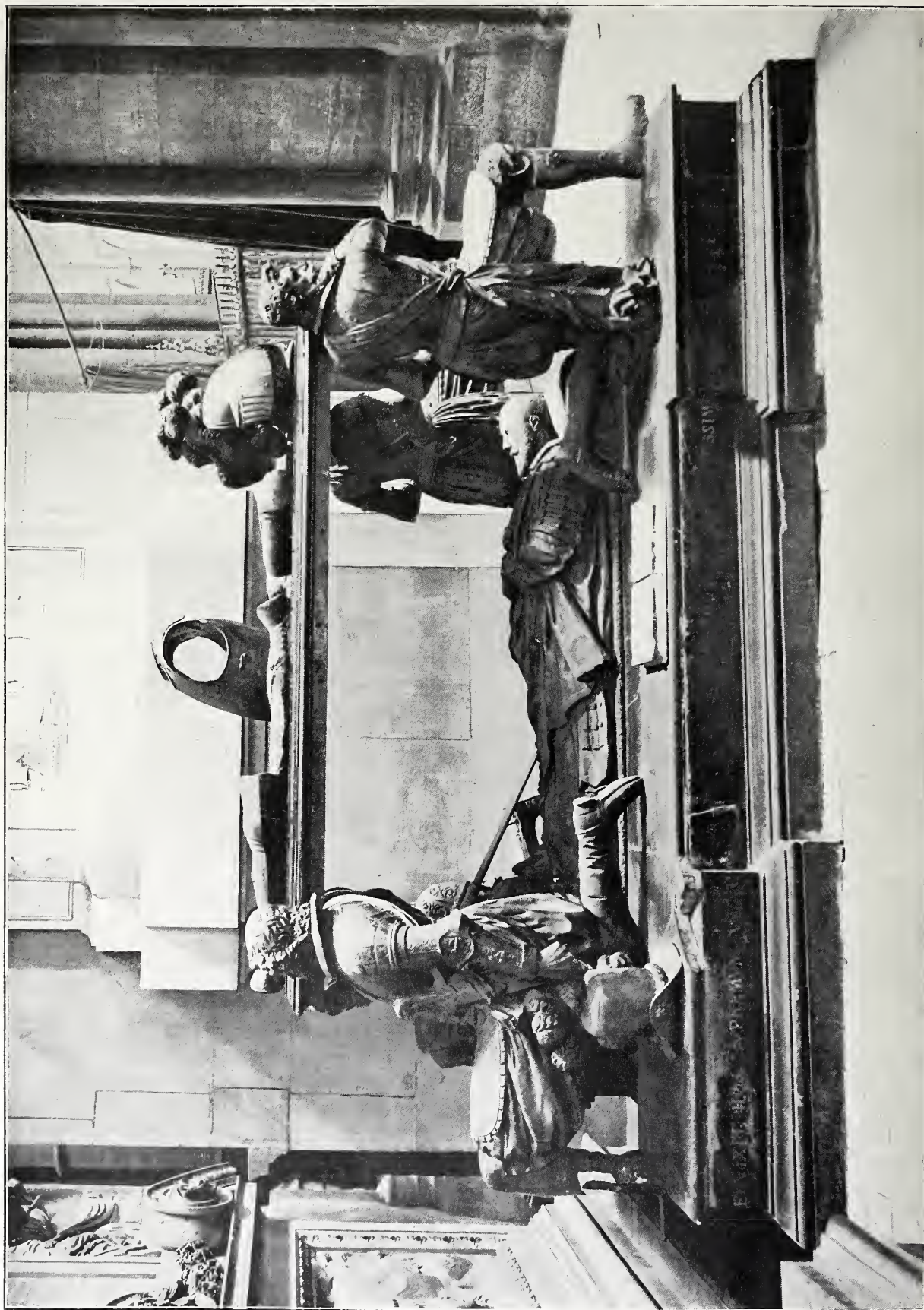
Renaissance sculpture was fostered in England during the reign of Elizabeth, but received its greatest impetus under the extraordinary ingenuity of Inigo Jones, whose knowledge of Palladian principles after his repeated tours to Italy became the backbone of his practice, to the extent that he lost conceit in Gothic architecture, and is said to have ordered the destruction of many valuable manuscripts belonging to the Society of Freemasons dealing with the principles of vaulting, which vandalism a writer on the subject in *Archæologia* attributes to Nicholas Stone, Jones's coadjutor.

In order to fully grasp the influence of this era of sculptural art upon subsequent times, one might with advantage review the remainder of the sequence referred to, of which the work of Nicholas Stone is a very important link. Contemporary with him was Gabriel Cibber, who won his fame through Gresham's Royal Exchange; later came Roubiliac, who, curiously enough, took residence in Long Acre, nearly opposite to where Stone's atelier was situated, a coincidence no less striking than that Captain Oliver Cromwell should live a few doors off just before the rising of the Great Reformation and during Stone's lifetime. The Reformation is answerable for the apathy in art which followed, allowing France and Belgium

to take the lead, while England resorted to Greece for inspiration until the time of Barry, who furthered the arts and industries by bringing forward Thomas, Minton, and Pugin. In 1875 a marked improvement is noticeable under Carpeaux, Dalou, and Lantéri, the fruits of whose labours gave to us such talented artists as Stevens, Leighton, and Watts.

To refer back to the period of rejuvenation, which should rightly be termed the rise of British sculpture, under Stone, some account of his birth might with interest precede his career.

Like Andrea Sansovino, Stone was born in humble circumstances, being the son of a quarryman of Woodbury, near Exeter. He first saw the light in 1586, and in childhood acquired the art of stone-cutting. He was apprenticed in his teens for two years to Isaac James, a mason of London, who afterwards engaged his services for a further year as journeyman. Although much of Stone's work presents Italian detail, we are not aware that he ever visited Italy, but about the time of the accession of James I. to the English throne he went to Holland. Here he was engaged by Hendrik de Keyser, a monumental mason of Amsterdam, and the architect of many buildings in that neighbourhood, including the Westerkerk, for which Stone is said to have designed and executed the portico. This appears to have so delighted his master that the young sculptor's love for de Keyser's daughter Mary was encouraged, and a number of shares were given Stone by his father-in-law, who had large interests in the Portland-Stone Quarry. The early work of Stone in England shows the direct influence of his training under the de Keyzers. Hendrik, the father, was born at Utrecht in 1567, and, apprenticed to Cornelius Bloemsert, practised as a sculptor and architect in Amsterdam, and died in 1621. His two sons, Pieter and Thomas, were equally celebrated, the former continuing his father's profession, and the latter becoming a painter of great note. While with Hendrik de Keyser, Stone made the acquaintance of Bernard Janssens, a Flemish architect, who seems also to have worked with de Keyser. He accompanied Stone to London about the year 1613, and resided in Southwark. Between 1617 and 1620 they built the tomb to Marcel Box, Governor of Bergen-op-Zoom, Holland, unfortunately destroyed in the bombardment of that town in 1745, and also worked together in England on the monument to Sir Thomas Sutton in the Charterhouse, London,



MONUMENT TO SIR FRANCIS VERE IN WESTMINSTER ABBEY, ABOUT 1614.

(Compare with the Cecil monument.)

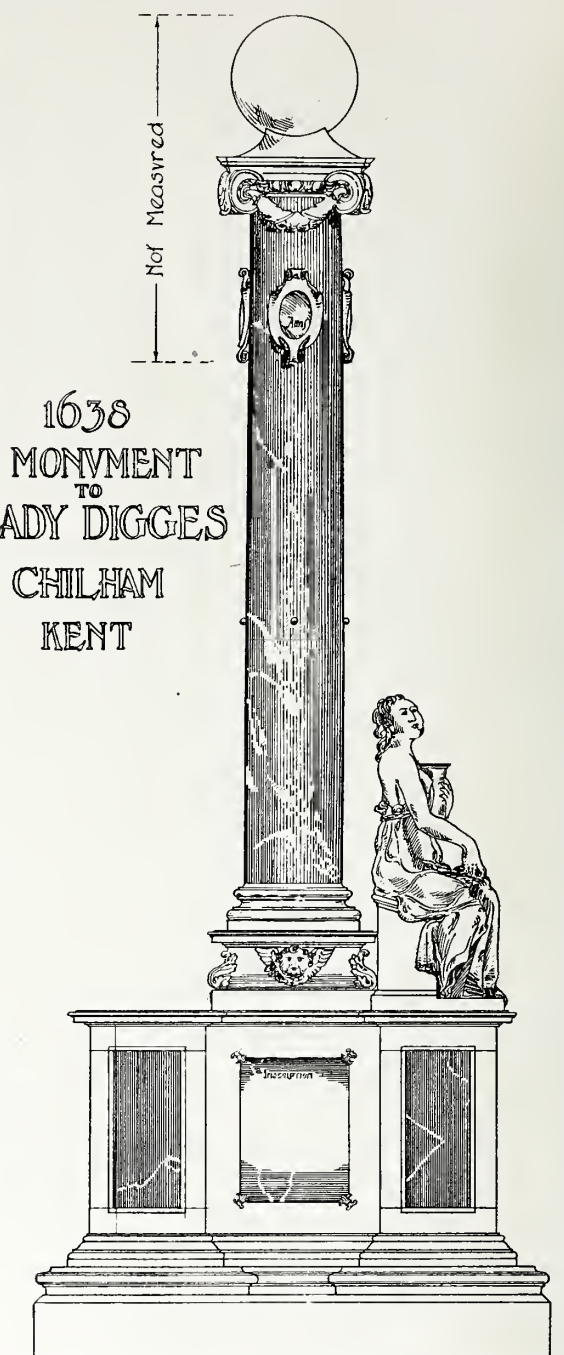


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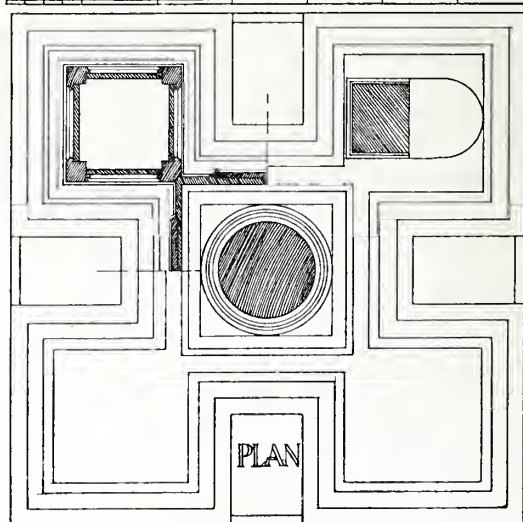
MONUMENT TO ROBERT CECIL, 1ST EARL SALISBURY, IN HATFIELD CHURCH, 1618.
(Compare with the Vere monument.)



1638
MONVMENT
TO
LADY DIGGES
CHILHAM
KENT



SCALE 12" 6 0 1 5 6 FEET



and that to Sir Nicholas Bacon at Redgrave in Suffolk.

Little is known of Stone's relations, except that his sister married Andreas Kearne, the clever sculptor who assisted Stone with the York Water Gate and at Somerset House, and John Stone, buried at Sidbury, near Exeter, believed to be a brother. Nicholas Stone had three sons—John, Henry, and Nicholas. The first followed his father's profession, and survived the remainder of the family; Henry was probably apprenticed to Thomas de Keyser, and afterwards travelled through France and Italy with his brother Nicholas, and was a celebrated linguist and painter, being known as "Old Stone"; indeed, his copies of Vandyck were often taken for that master's work. There are paintings by him in the National Portrait Gallery of Charles I. and others. Nicholas followed the profession of an architect and went to Rome, Naples, &c., in 1638, to study. He became acquainted with Bernini,



MURAL TABLET TO JOHN LAW, 1614.
EXECUTOR TO THOMAS SUTTON.

who was then employed at St. Peter's, and in whose atelier he worked under the directions of that master. He also visited with Henry the palace of the Duke of Tuscany and other notable galleries. The sketch-book in the Soane Museum and the diary of his travels in Italy in the British Museum would form the foundation of an excellent biographical history. The death of his father in 1647 was a terrible blow to this enthusiastic architect, and he only survived him a few months.

Of the monuments erected by Nicholas Stone, senior, there are three periods in which six distinct types are observable. Placed in the order of their execution, it will be noticed that a pure style is at first adopted, unalloyed with Jacobean habits: in the central period both these styles are exhibited; and finally a decadence stepped in, probably owing to Stone's inability to cope independently with the quantity of work his skill brought him, and therefore necessitating the assistance of other sculptors. The types may be chiefly enumerated as follows:—

1. The Bier or Table Monument, composed of a slab supported by four bearers, such as that to Sir Francis Vere in Westminster Abbey.

2. The Plain Altar-tomb, without a canopy over the recumbent effigies, such as that to Lionel Cranfield, Earl of Middlesex, in St. Benedict's Chapel of the above-mentioned fane.

3. The Single-arched Altar-tomb, which was sometimes recessed in a chancel or church wall, or was free, the arch being then supported on side columns, such as that to Sir William Stonhouse, at Radley, Berkshire.

4. The Baldachino type of monument, occurring about the central period, which seems to be a reflection of late Elizabethan work. The cover is raised upon a number of arches, such as that to Sir William Pope at Wroxton, near Banbury.

5. Statues on Pedestals and allied groupings, such as the monument to Mr. Francis Holles, the youngest son of the Earl of Clare, in St. Edmund's Chapel, Westminster Abbey.

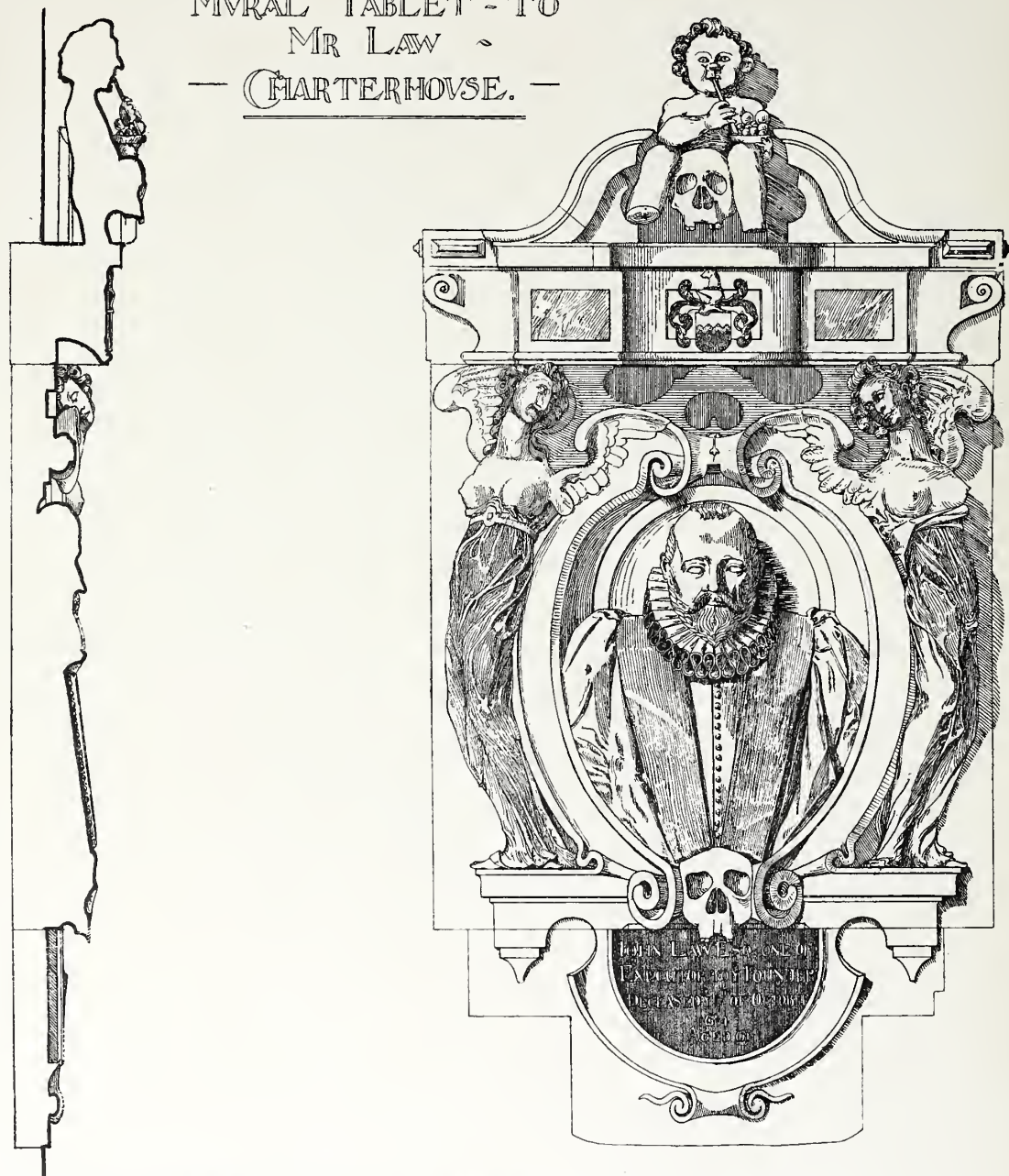
6. Mural tablets, such as that to Mr. Law, executor of Sir Thomas Sutton, at the Charterhouse, London.

Although exceptions frequently occur, most memorials may be grouped under one or other of these headings, and a careful study of them will show the influence of Dutch experience. These types are, however, to be seen in subsequent work, when exceptions are but offsprings adopted by the originality of the sculptor or characteristic of his style.

Nicholas Stone returned to England before 1614, when he had an established practice in Long Acre. One of his earliest productions was the monument to Sir Francis Vere in St. John's Chapel, Westminster Abbey, justly considered to rank among the finest in that vast collection of memorials. The bier of black marble carrying the armour is borne by four knights, kneeling: these are carved of alabaster and are dressed in plate armour. It is on the same plan as the tomb to Engelbert, Count of Nassau, erected at Breda, by Pieter de Keyser. The monument to Robert Cecil, Lord Burleigh and 1st Earl of Salisbury, in the chancel of Hatfield Church, is also of this type, having, in place of the knights, four Virtues, viz., Fortitude, Justice, Temperance, and Prudence, as bearers. The effigy of the Earl is represented on the top of the bier, and under him on the plinth is a skeleton. The plinth which is returned round each bearer is of the same material (touch stone) as the biers. This monument is said by Cussans to have been executed by Simon Basyll "as Surveyor of the works" in the year 1618, but as Basyll died in 1615 this would hardly be possible. He probably superintended the erection of the Salisbury Chapel, which was consecrated by Richard Neil of Lincoln in May 1615, and in which the monument is placed, but he does not seem to have been a sculptor. He is said to have purchased a site near the Office of Works at Scotland Yard, and designed and erected houses thereon which were subsequently occupied by Inigo Jones, who succeeded Basyll. The monument is, however, more probably the work of Stone, though possibly Inigo Jones in his new capacity gave him the order.

A slight deviation from this type may be observed in the monument to Sir Dudley Digges at Chilham

MURAL TABLET - TO
MR LAW -
— CHARTERHOUSE. —

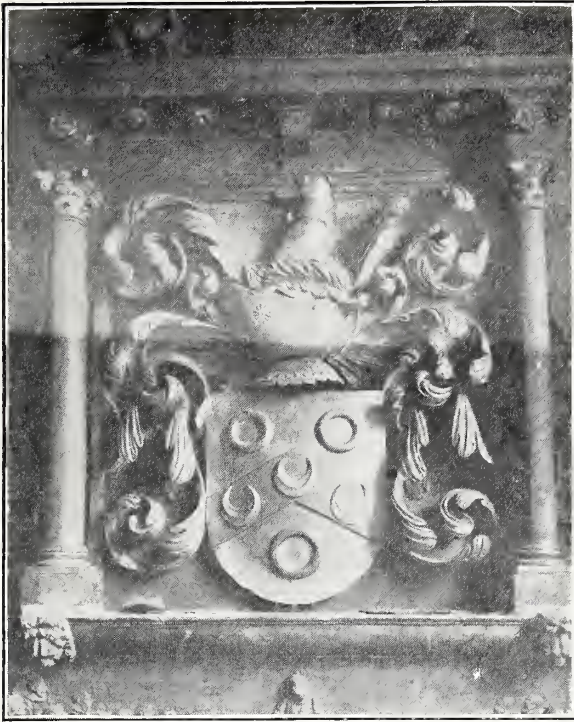


Scale $\frac{1}{2}$ of Feet

Mens. & Delt. A.E. Bidlock.

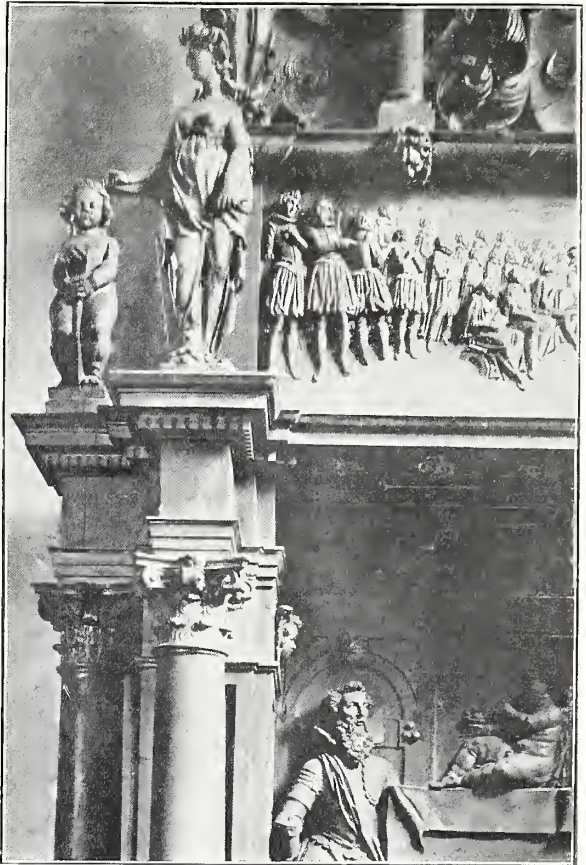
Church, in Kent. It is really a combination having features noticeable in the fifth type of monument. The Virtues again appear, but are seated on pedestals attached to the base of a lofty Ionic column which rises from the centre as an obelisk to carry an urn. The shaft is polished marble on a square base moulded in white marble and adorned with cherubs' heads. The arms are on escutcheons beneath the capital. Stone seems to have employed a number of men from time to

time, whose names appear as signatories to agreements entered in a daybook which was in the hands of George Vertue, and in this instance is mentioned Robert Flower, who was required to finish his work "on or befor Sent John Baptest next," and with him worked a Mr. Babbè. The chapel in which the monument was placed was built by Stone's workmen under his instructions, and paved with marble in one-foot squares at 2s. 6d. the foot, in addition to the £150 received



DETAIL OF THE SUTTON MONUMENT.

for the pillar. A smaller note-book of Stone's which was in the possession of Hawkesmoor gives a list of works executed between 1614 and 1641, in the handwriting of Nicholas Stone, and a few after the latter date of work executed by John and Henry. These two books, together with the sketch-book belonging to Nicholas Stone, junior, came into the hands of Sir John Soane, who purchased them, *inter alia*, at the Strawberry Hill sale of the Earl of Orford's effects.



DETAIL OF THE SUTTON MONUMENT.

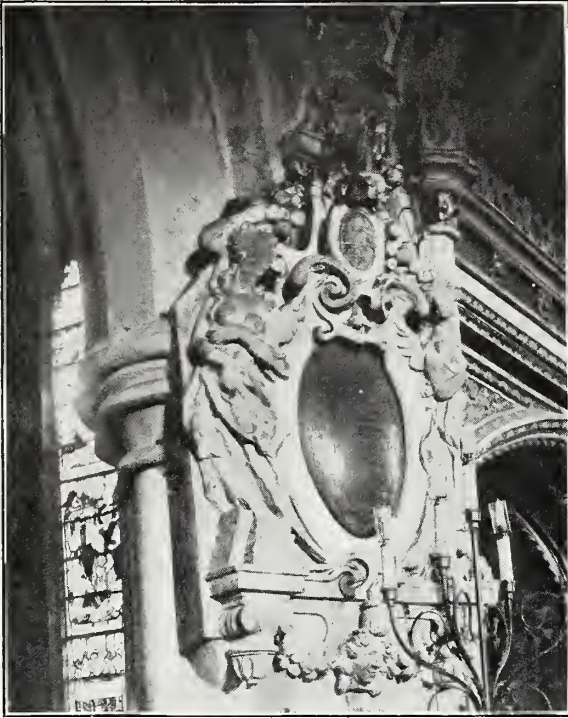


DETAIL OF THE SUTTON MONUMENT.

In most instances Stone has applied colours and gilding to accentuate reality, and this is very cleverly done at Radley, in the monument to Sir William Stonhouse. His predilection for skulls is very patent when surveying his works. The chief materials he employed were alabaster, marbles, and touch stone—limestones being occasionally used for plinths, &c., also granite and wood.

The first entry in Stone's note-book is an agreement with Sir Walter Butler to make a tomb for his brother Thomas, the tenth Earl of Ormond and Ossory, in St. Canice Cathedral, Kilkenny, Ireland, for £230. This is now totally destroyed,

but is said to have been the most magnificent tomb the cathedral contained, being rich in painting and gilding. The following year he is responsible for a monument to the memory of Henry Howard, Earl of Northampton and Lord Warden of the Cinque Ports, which was put in the transept of St. Mary's-within-the-Castle Church, for £500, Stone making his old master, Isaac James, a partner with him in "Cortisay." Although the Earl left £3 annually to keep the aisle in repair, and £2 for a "discreet" man, to be chosen by the Lord Warden, to see the monument was not defaced, it seems to have suffered at the hands of Cromwell's vandals, and was in



MURAL TABLET TO THE WIFE OF
JAMES PALMER AT ENFIELD.

1696 removed by order of the Mercers' Company to the Chapel of Trinity Hospital, Greenwich, of which the Earl was founder. Hasted says only the effigy now remains, the four cardinal virtues having been relegated to the garden, the cherubs to the rockery, and other parts (with the exception of two coats of arms) are destroyed. Mr. C. H. Tatham is said to have made a sketch of the tomb from fragments in existence, and it was engraved and published. At the end of the monument was an escutcheon of *Howard quartering Botherton, Warren, and Mowbray, within a garter. Supporters, two lions. Crest, on a cap of Maintenance, turned up ermine, a lion passant or. Motto, "Uni et una voce."*

In this year, too, the lofty and well-preserved monument in the Charterhouse, commemorating Sir Thomas Sutton, the founder, was made by Stone in connection with "Mr. Janson of Southwark," who supplied the architecture, while Stone did all the "carven work," and the mural tablet to Mr. Law. From the illustration of this tablet it will be noticed that the two armless bearers have curiously long necks, a treatment which has been adopted for the female statuettes of the tomb to Sutton, where they are placed above the eye. Mr. Richard Sutton, the surviving executor, held a receipt dated 24 November, 1615, for £400, and signed by Nicholas Johnson, Edmund Kinesmann, and Nicholas Stone. Mr. Richard Sutton and Mr. Law are represented as bearers of the inscription in semi-relief. Above the inscription is an hour-glass over

a death's head, between a Cupid blowing bubbles and a Time with a scythe. Above the cornice is a frieze carved in low relief representing Sutton with his auditory of about sixty figures, who, with the chequered pavement, are in perspective, the point of sight being the centre of the preacher's desk. A group of Charity surmounts the whole, and the various cornices are adorned with statuettes of the virtues, Faith, Hope, Love, and Plenty, together with sundry amorini. The monument is set forth in the receipt mentioned as being 25 ft. high and 13 ft. broad, and made of "alabaster, touch, rance, and other hard stone." It is highly coloured and enclosed in a strong iron rail, ornamented with the Sutton crest—a greyhound's head.

About this time Stone may have assisted Inigo Jones at Chilham Court in Kent, the seat of Sir Dudley Digges, and in 1616 went to Edinburgh for James I, where he did work in the chapel at Holyrood, the King's Closet, and on the organ. "So much as came to £450 of wenscot work, the wich I parformed and had my money well payed an £50 was geven to me to drenk wharof I had £20 geven me by the King's Command." James I seems to have decided to revisit Scotland, and made these preparations both to surprise the English nobility and increase the loyalty of his Scottish subjects, who were growing dissatisfied with his long absence.

A most delightful mural tablet was made the following year and put upon the west abutment of the chancel arch at St. Andrew's Church, Enfield, to the wife of James Palmer, daughter of Sir William Garrard of Dornay. James Palmer was the son of Sir William Palmer of Wingham. They lived at Enfield Place. The date 1617 shows an advance in design and execution when compared with the tablet to Mr. Law, Charterhouse, and that to Sir John Bennett's wife at York Minster erected in 1615 at a cost of £35.

Upon his return from Holyrood, Stone made a number of monuments in and about London, in Norfolk and Suffolk. In the latter county he erected the monument to Sir Robert Drury at Hawstead Church, Bury St. Edmunds, for £140, which must be included among his masterpieces. The double arches rather resemble his work at Watford, but the touch-stone sarcophagus is quite an interesting feature. At Emneth in Norfolk he made a tomb for Sir Thomas Hewar of Oxburg Hall, also a chimney-piece for Sir Henry Bellasis, who occupied the Manor House there, and a tomb for him which he sent to York Minster in 1625, costing £250. These two seats subsequently passed into the hands of the Metcalfes.

ALBERT E. BULLOCK.

(To be continued.)

Some Sculptural Works by Nicholas Stone.—II.



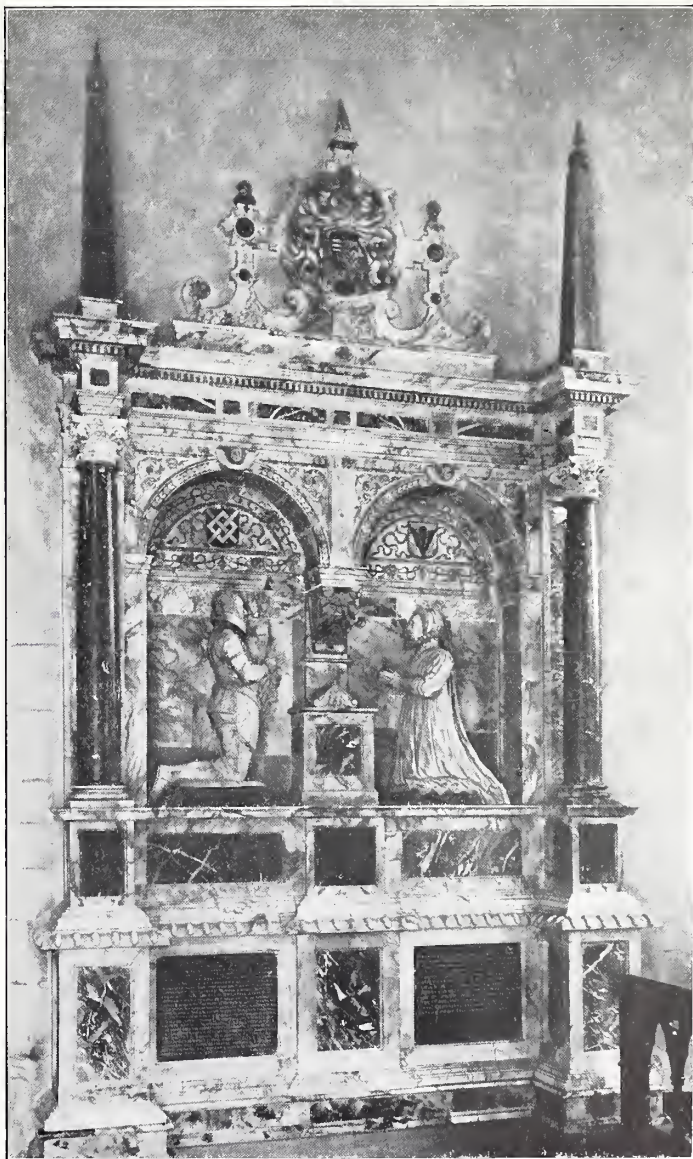
AT Stow-of-the-Nine-Churches in Northamptonshire Stone erected the monument to Lady Elizabeth Cary of which Pennant is reported to have said "There is not the like in any kingdom"; and an altar tomb there in 1619 for £220. The detail of this monument is very pure; the effigy is beautifully carved in white marble. Wreaths of broad ribbons surmounted with cherubs' heads encircle each portion of the inscription, and on the intervening pilasters escutcheons of alabaster exhibit the arms.

At this time Mr. Chambers agreed with Stone for the most costly monument recorded, viz., that to Sir James Harington at Exton Church for Lucy Harington, Countess of Bedford, for £1,020. The effigies are those of her father and mother, and are represented kneeling at an altar, with two books, under arches forming an ornamental canopy, and adorned with many armorial bearings. Brayley says Lady Harington was the daughter of Sir William Sidney, and both she and her husband died in 1591:—"From their union are descended, or have been nearly allied to their descendants, eight dukes, three marquises, seventy earls, nine counts, twenty-seven viscounts, thirty-six barons, amongst which were sixteen knights of the garter; besides many others since that calculation was made." In the 1762 edition of Walpole's "Anecdotes of Painting" there is a footnote which records that this Lucy Harington was the wife of Edward, Earl of Bedford, "whose fortune and her own she wasted." Sir William Temple, however, extols her for having projected the most perfect figure of a garden he ever saw. The Bedfords are buried in Chenies Church, in the Chalfont district.

Early in 1619 Stone erected three monuments in Watford Parish Church for Sir Charles Morrison of Cashiobury Park, Hertfordshire. One is to the Countess of Sussex, Bridgett Morrison, wife of Robert Ratcliff, Earl of Sussex, and is executed in alabaster and touchstone only "as great as the life of alabaster," for £260, and "4 peces geven me to drenk"; also one opposite to Sir Charles Morrison, and one near by to his father. These are in the chancel in excellent preservation, the details are good, and

the panels, which are ornamented with designs carved in low relief, are of Renaissance detail. The Ionic capitals to the columns of the monument to Bridgett Morrison have festoons adjoining the eyes of the volutes.

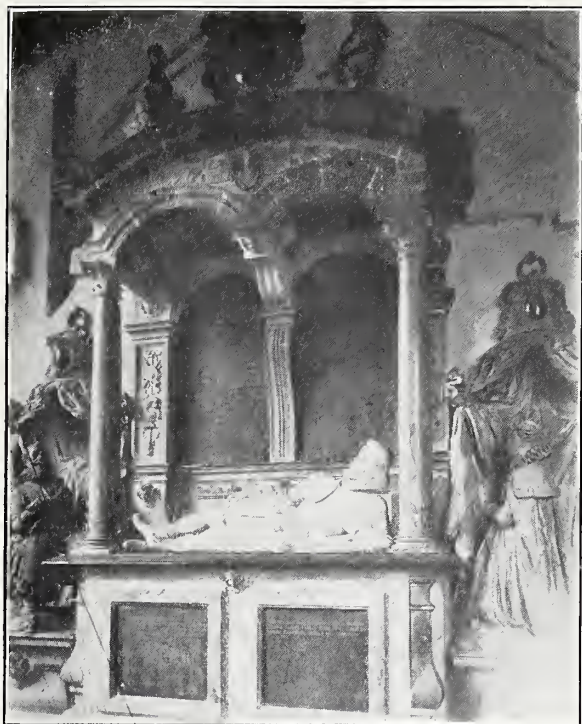
Later in the same year Stone was employed as Master-Mason to the Banqueting House, Whitehall, and says he was there two years at 4s. 10d. a day, and continued a further year at the rate of 3s. 10d. for the same time. The chief materials for this building were brick and Oxfordshire stone for the basement, Portland stone for the columns, balusters, cornices, rails, &c., Northamptonshire stone for the rustication, and Purbeck for paving. Both Soane and Barry have since refaced it with Portland stone. Cunningham says a pier was erected in the Isle of Portland at a cost of



TOMB OF SIR JAMES HARINGTON, EXTON CHURCH.



TOMB OF LADY CAREY.
STOW-OF-THE-NINE-CHURCHES.



TOMB OF SIR CHARLES MORRISON.

WATFORD CHURCH.

£712 19s. 2d., from which the stone was dispatched to Whitehall, and the building was finished on March 31, 1622. This seems to have been the first building of note in London in which Portland stone was used. The material was possibly introduced to Inigo Jones by Stone, whose interests in the quarry have been already referred to.

In this latter year Stone made a "diall at Sent James," the King finding stone and workmanship only, for £6 13s. 4d., and also one in the Privy Garden at Whitehall for £46, for which the famous Mr. Mars "drew the lines"; another dial was made for Lord Brook of Holborn for £8 10s., and one for "Sir John Davres of Chelsea," for whom also Stone made statues of an old man and a woman for £7 each. Stone appears to have been very familiar with Lord Brook, who was doubtless Fulke Greville, of Warwick, the friend of Sir Philip Sydney. He was murdered by a servant named Ralph Heywood, and died on September 30, 1628, his body being wrapped in lead and conveyed to Warwick. Stone took down the fountains at Theobalds and Nonsuch and reset them again for £48. It will be remembered that James I exchanged Hatfield for Theobalds with Sir Robert Cecil in 1607, and that Robert Limmings designed Hatfield House and Blickling Hall. Stone also records having carved chimneypieces for most of these seats, including Tarthall, which is said to have been built from Stone's own designs, for Alatheia, the Countess of Arundel, in 1638. This is now destroyed, but some carved seats

were purchased at the sale by Lord Burlington and placed in a temple at Chiswick, whence they were again removed by descendants of that family to their present seat. The site of this house (Tarthall) is marked on Fairthorne's map of London, and an inventory of the sale is to be seen in the British Museum, where also is a plan of the house. For "Mr. Jones, Serveer," Stone carved a white marble chimneypiece for the Queen's Bedchamber at Somerset House in 1631, and three years later delivered 1,000 marble paving-stones and materials for a staircase; also a figure of the Nile for the Watergate, which is thought to be the dilapidated and weather-beaten figure until recently in the courtyard of the Victoria and Albert Museum, South Kensington. About this time, too, he made chimneypieces for Bagshott Lodge and for Sir John Wolstenholme at Stanmore, Middlesex.

To go back to the diary, we find mural tablets were made in 1622: for Mr. Cornwallis at Suffolk, whose family are represented at Broome near Diss and at Catford Church; and for Dr. Donne's wife in St. Clement Danes Church, Strand. This latter has now disappeared, but that to her husband was placed in Old St. Paul's Cathedral in 1631, and is perhaps one of the most remarkable of Stone's productions, because the effigy,



TABLET TO SIR EDMUND BACON'S SISTER, 1621.



EFFIGY OF SIR NICHOLAS BACON, 1616. BY NICHOLAS STONE.

TOMB BY BERNARD JANSSEN.

which is now in a niche in the south aisle of the choir of the present cathedral, is represented in a winding-sheet carved in white marble, and is also one of the few monumental remains which survived the great fire of 1666. In this instance Stone was paid in kind, receiving at the hands of the executors to Dr. Donne's will, the "Rt. Wor^d Dr. Monford and Dr. King, the sum of £120" in addition to the following:—

"On Bason and bere	- - - -	79 ounces $\frac{1}{2}$
There dishes waying	- - - -	49 ounces $\frac{1}{2}$
A gelte covred Bell	- - - -	31 ounces $\frac{3}{4}$
A par of Sellver Candell Sets	- - - -	42 ounces
On covred poot or flagon	- - - -	19 ounces $\frac{1}{4}$

Soma 222 ounces."

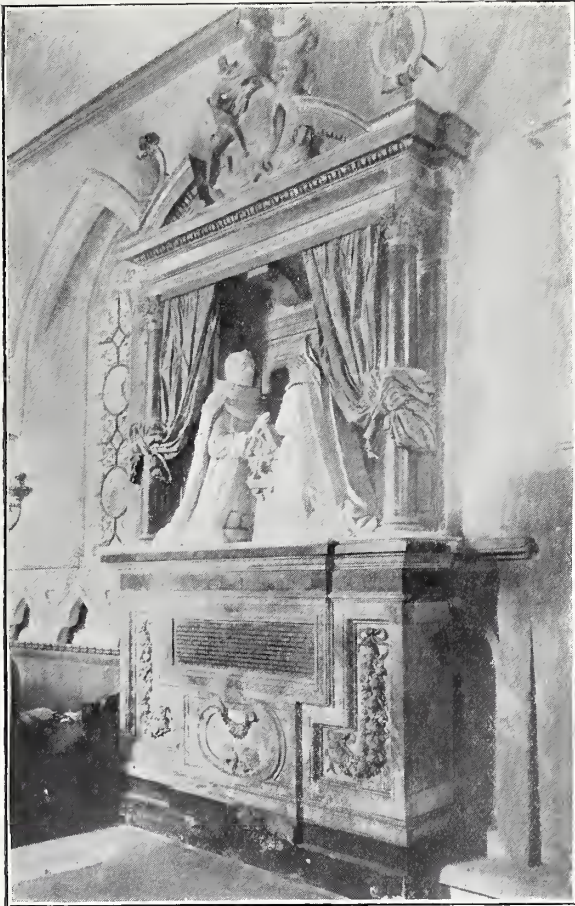
Stone explains that an ounce fetched 5s. 1d., and he consequently made an additional £56 8s. 6d. from the sale. Two workmen, Humphrey Mayor and Robert Flower, were employed on this tomb. Flower uses only his initials, "R. F."

About 1623 the Redgrave monuments were built to members of the Bacon family. One for Sir Edmund Bacon's "lady," another for his sister, "my lady Gudy," and "2 pictors of whitt marbell for Ser Nicholas Bacon and his lady and

they were layed on the tombe that Barnard Janson had mad thar for the wich 2 pictors I was payed by Ser Edmon Bacon £200." According to Brayley, Redgrave was one of the lordships given to the Abbey of Bury by Ulfkell, Earl of the East Angles, who fell in 1016 at the battle of Assenden, in Essex, with Canute the Dane. Henry VIII granted it to Thomas D'Arcy, whence it passed to the Bacons. The monument to Sir Nicholas Bacon is in the right aisle and the effigies are recumbent in white marble on a black altar tomb. Sir Nicholas was the elder brother of Lord Verulam, and his lady died in her sixty-eighth year on 19 September 1616.

In 1623 the tomb to Lord Knyvett in Stanwell Church was erected for £215. The inscription is well designed, showing wreaths of fruit and flowers, otherwise the monument is not strikingly original, being trabeated, and having curtains carved to hide the bare corners and swung around the side columns. The figures kneel to a faldstool under a canopy, above which are escutcheons of arms, &c.

Stone is well represented by work in Westminster Abbey, having carved the grey marble tablet to Edmund Spenser, author of "The Faërie Queene," at the expense of Anne Pembroke, Dorset, and Montgomery, at a cost of £40.



TOMB OF LORD KNYVETT, 1623.
STANWELL CHURCH.

Cunningham says Spenser died in King Street, Westminster, in poverty. The monument be-



MURAL TABLET TO RICHARD COX, 1623.
WESTMINSTER ABBEY.

came so decayed that, in 1778, the poet Mason managed to raise a subscription for its repair, and the present memorial is situated in the Poets' Corner on the south wall. Not far from this on the west side of the transept, in the trefoil niches of the Gothic arcade, are the mural tablets to Richard Cox, a Knight and Taster to Queen Elizabeth and James I, dated 1623 and costing £30, and next to it one to Monsieur Isaac Casaubon, for which the Bishop of Durham paid Stone £60. In the former the inscription is surmounted by a pediment which is broken to take a pedestal carrying the arms, a helmet and crest. That to Isaac Casaubon is very neat, having a panel over the inscription carved with a design of a wreath and leaves in



TOMB OF MONSIEUR ISAAC CASAUBON, 1634.
WESTMINSTER ABBEY.

low relief, between the scrolls of a broken curved pediment, which are connected to the cornice above by thin festoons. The upper pediment is composed of two inclined clasped books leaning on an urn. Mr. Tarver, in his paper to the Institute (R.I.B.A.) in 1883 on "Seventeenth-Century Monuments," gives a sketch of this tablet, and describing the urn, he says: "A something rises to carry a coat of arms." This does not seem to be the intention, as the tablet has undoubtedly been designed to fit the niche, and possibly, being a Frenchman, Isaac Casaubon's arms, if he had any, would not be known. Crossing under the tower, we pass to St. John's Chapel, where Sir Francis Vere's tomb is placed. Behind stands the monument to his kinsman, Sir George Holles,

who was Major-General of the English troops in the service of the United States under Sir Francis Vere, and died in 1626. It consists of a large base in which is a sunken panel carved in low relief with the general on horseback in plate armour, who is apparently directing troops in a marshy bottom, with castles in the background. One of his eyes will be noticed to be coloured sable, a feature also adopted in the statue of Sir George which surmounts this lofty structure, attired in this case in Roman armour. The inscription is raised above the pedestal between the large scrolls of a broken curved pediment, and the figures of Bellona and Pallas, sleeping in graceful attitudes, adorn each curve. The Earl of Clare paid £100 for this monument, and an additional £50 for that to his youngest son, Francis Holles, in St. Edmund Chapel. The pedestal upon which the youthful hero sits attired in Roman armour is circular, having ornamented mouldings at the base. Carved in relief upon the shaft are two female heads supporting large wreaths, and between them, on one side, is placed the inscription. The figure above



DETAIL OF THE SIR GEORGE HOLLES TOMB.



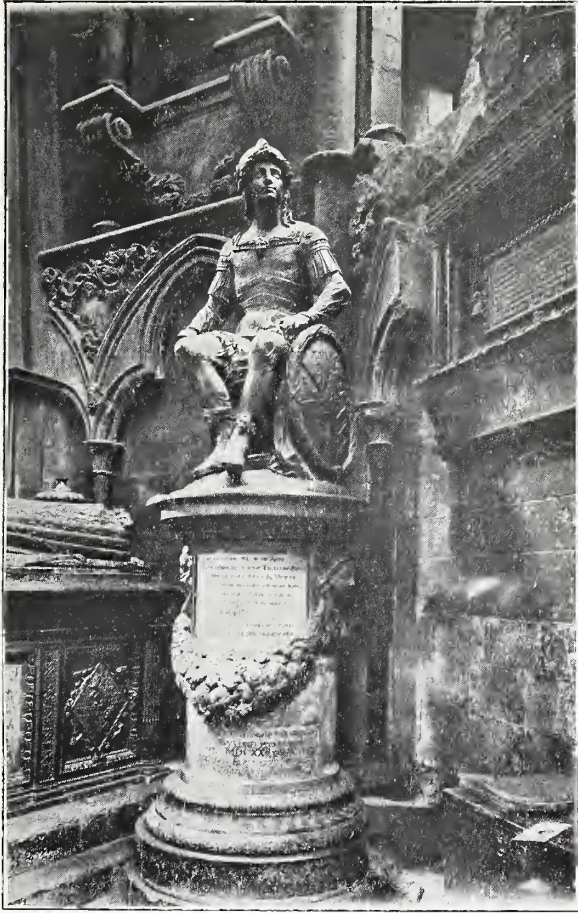
TOMB OF SIR GEORGE HOLLES, 1626.

WESTMINSTER ABBEY. WITH PART OF SIR FRANCIS
VERE'S TOMB IN THE FOREGROUND.

holds a shield inscribed with the arms of Holles. Walpole, who attributes the design to the Earl of Clare, describes it as possessing "the most antique simplicity and beauty."

Stone mentions "My Lord of Clare" several times; he was a patron of great influence, and is mentioned in connection with a tablet Stone erected to a "Captain Gibson" in 1630, buried "in Essex by Clare," possibly Keddington in Suffolk, as it does not appear to be on the Essex side of the Stour. Mr. Dudding kindly tells me that the lordship of Clare was given by William the Conqueror to Richard FitzGilbert (son of Gilbert, Earl of Briant in Normandy), who gave it to his son Gilbert de Clare, 1090 (who was created Earl of Pembroke by King Stephen). He was succeeded by his son Richard (Strongbow), 1124, who dying without issue his estates devolved to his uncle, Richard de Clare, Earl of Clare, Hertford, and Gloucester, supposed to have been the first Earl of Clare, and who founded the Austin Friary at Clare in Essex in 1248, where he was buried in 1262; the earldom continued in the family until the reign of Edward I. The fourth in descent from Richard Strongbow was Gilbert, who married the daughter of Edward I, having divorced his first wife. His son Gilbert, by his second wife, succeeded, and died without male issue, and the title became temporarily extinct. The lordship remained in

possession of the Clares until 1314, when Gilbert, the tenth lord of Clare, was slain at Bannockburn, and left no issue. It then passed to his sister Elizabeth, widow of John de Burgh, Earl of Ulster. Her granddaughter Elizabeth married Lionel Plantagenet, Duke of Clarence, from whom



TOMB OF FRANCIS HOLLES, 1622.
WESTMINSTER ABBEY.

the lordship was inherited by Edmund Mortimer, Earl of March; and in 1425 it came to Richard Mortimer, afterwards Duke of York, father of Edward IV, and so into possession of the Crown. By Edward VI it was granted to Sir John Cheke, his tutor, but resumed by Queen Mary, by whom the "Honour of Clare" was annexed to the Duchy of Lancaster. The late Prince Albert Victor, Duke of Clarence, last held the title, which is derived from the House of Clare.

The next two monuments to Sir George Villiers and Lionel Cranfield are of the second type, and closely resemble the monument to Antoine de la Laing in the Church of St. Catharine à Hoogstraaten, Holland. The former immortalises Sir George Villiers, knight, and his second lady, Mary Beaumont, Countess of Buckingham, who died in 1632. They were the parents of the celebrated George, first Duke of Buckingham, who was stabbed by Felton at Portsmouth, and whose cumbersome monument occupies an ante-



*Head on Monument
to FRANCIS HOLLES.*

chapel in Henry VII's Chapel at Westminster. At his request, James I made his mother a countess in 1618. The monument, which cost £560, exhibits the carving of three workmen in addition to Stone's part, viz., Harry Akers, Anthony Goor, and Robert Flower, the necessary details being drawn full size on boards and carved from these designs. In detail the pillows of these two monuments are particularly interesting, being in each case ornamented with cherubs' heads holding tassels in their mouths, but the wings of one pillow are gracefully curved, and on that to Lionel Cranfield's lady in St. Benedict's Chapel they are straight and formal. Another feature to be noticed is the method of abruptly stopping the mouldings against panels or arms,



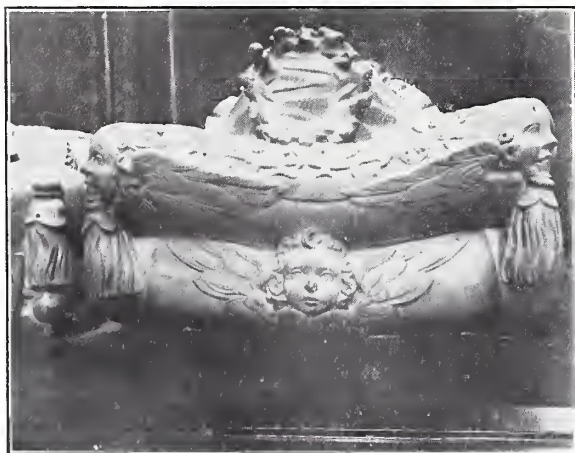
TOMB OF SIR GEORGE VILLIERS AND THE
COUNTESS OF BUCKINGHAM. WESTMINSTER ABBEY.



TOMB OF LIONEL CRANFIELD.
WESTMINSTER ABBEY.

and also the use of curved angle blocks, a favourite detail adopted for churchyard tombs during the hundred years following. The last monument here from this sculptor's chisel is to Dudley Carleton, in St. Paul's Chapel. The figure of Carleton, who was Viscount Dorchester, is reclining on his right elbow. It was built in 1640, and Stone received for it £200 "and a monument that stood in the same place before set up for his lady som 8 years befor."

In 1625, the year that King James died, Stone was employed at the Royal Exchange, for which place he made four statues, viz., Edward V, Richard III, Henry VII, and Elizabeth. For the first three he received £25 each, and that to Queen Elizabeth he removed and reset at Guildhall Gate for £30. Mr. Price gives a long account of this statue, which is supposed to be one of the figures now placed on the stairs leading to the library. With the exception of the statue of Sir Thomas Gresham by John Bushnell, all the

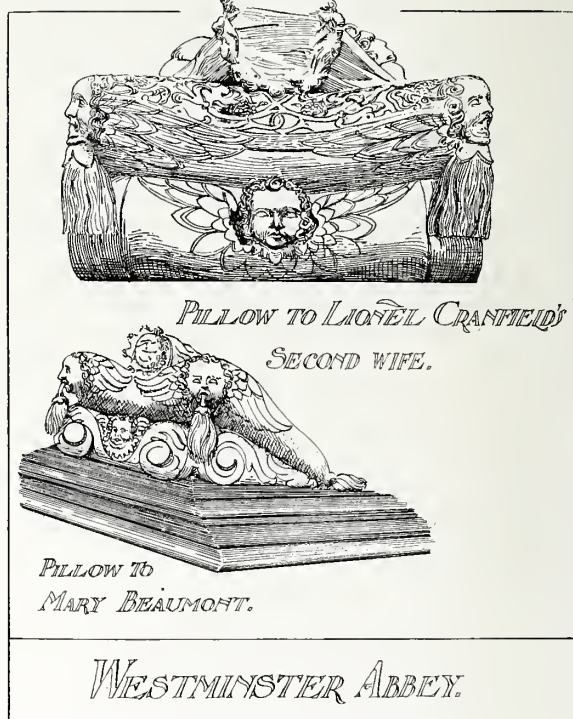


DETAIL OF THE CRANFIELD TOMB.

other figures at the Exchange were destroyed in the fire.

He erected a monument of Canstone at Newcastle for Sir George Selby and his wife for £600. In 1783 a "Restoration" of St. Nicholas Church, Newcastle-on-Tyne, took place. Welford says the monument was broken up for building stones. An advertisement appeared in the *Newcastle Chronicle* for February 9, 1782, for the sale of the tomb, giving its length as 18 ft. and breadth 12 ft. The present verger, Mr. James Knott, has very kindly given this information. There is a good engraving of it in Brand's "History of Newcastle-on-Tyne." It was ordered by Sir George, and completed before his death, a not unfrequent practice at this time by those desirous of securing the immortalisation of their names.

There are other "Histories of Newcastle-on-Tyne" by Mackenzie, Grey, and Bourne. The



latter, perhaps, gives the best account, and it quotes the Latin inscription. There is also a massive mural monument, very like Stone's work, in the south transept, known as the "Maddison Tomb," and dated 1630.

The register reference to the Selby Monument is given by Welford, p. 426, as follows:—"1625. Mar. 30. The Right Worll Sir George Selbie, Knight and Alderman. (Sheriff 1594; Mayor 1600, 1606, 1611, 1622. M.P., 1604 to 1611.)"

Some Sculptural Works by Nicholas Stone.—III.



ON the accession of Charles I. Stone received a patent from that monarch to act as master mason and architect at Windsor Castle (Rymer's "Fœdera," XVIII. 675); no work of his, however, is recorded prior to the year 1630,

when a new fountain of very wonderful design is said to have been erected by "His Majesty's Mason" in Portland stone, to which was added the "Statue of Harcules woorying of Antæus, as if by squeezing of him the water came out of his mouth" (Ash. MSS. 1125). In 1633 the old banqueting house of the reign of Elizabeth was pulled down to make way for one which was to be designed and executed by Nicholas Stone; but although Mr. Poynter, in his essay on "Windsor Castle," states that it was *completed* by him, some authorities of the subject say that it is very doubtful if it was ever executed. Other work here consisted of carving three cartouches for the balcony of the

room in which Henry VI. is said to have been born; supplying a chimney-piece in 1633; and a great quantity of stone and marble at various times for paving, repairs, &c. There are still a few remains of Renaissance stone carved in all probability by Stone's workmen for parts of the above-mentioned work, which include a cartouche



MURAL TABLET TO ORLANDO GIBBONS,
CANTERBURY CATHEDRAL



MONUMENT OF LADY CATHERINE PASTON,
NORTH WALSHAM, 1629.

and a portion of a coat-of-arms, and are said to have formed part of the gateway which existed on the terrace about the time of William IV.

At Canterbury Cathedral Stone erected a mural tablet to Orlando Gibbons, the King's Organist, in 1633; it is situated on the north aisle of the nave, and is composed of a bust of the famous musician in white marble under a canopy formed by a curved pediment, and surmounted by the arms of Gibbons, who was thought to have died of the plague; this was, however, disproved at the inquest held by Dr. Poe and Dr. Domingo, who issued a certificate to that effect, quoted from the *Athenæum*, November 14, 1885, by a writer in the *Musical Times* for February 1, 1901,



MONUMENT OF SIR EDMUND PASTON,
NORTH WALSHAM, 1635.

who also gives the following free translation from the Latin inscription on the tablet :

"TO ORLANDO GIBBONS, of Cambridge, born among the muses and music ; Organist of the Royal Chapel ; emulating by the touch of his fingers the harmony of the spheres ; composer of many hymns which sound his praise no less than that of his Maker ; a man of integrity whose manner of life and sweetness of temper vied with that of his art ; being summoned to Dover to attend the nuptials of King Charles and Mary, he died of apoplexy, and was conveyed to the Heavenly choir on Whitsun Day, A.D. 1625. Elizabeth, his wife, who bore him seven children, little able to survive such a loss, to her most deserving Husband hath, with tears, erected this monument."

From 1629 to 1635 there are continual references in Stone's diary to statues, monuments, chimneypieces, and sundry articles for decoration and garden use sent to Norfolk for Sir Edmund Paston, of Oxnead. A tomb for Lady Catherine Paston was sent in 1629 to North Walsham Church, which cost £340, the inscription to which reads :

To the reviving memory
Of the virtuous and right worthy
Lady Dame Katherine Paston.
Daughter unto the right Worph^l Sr.
Thomas Knevitt Knight and wife to
Sir Edmund Paston Knight with
Whome thee lived in wedlock 26
Yeares and had yssue two sonnes
Yet surviving vizt William & Thomas
She departed this life the
10th day of March 1628 and lyeth
Here Intombed expecting
Joyful Resurrection.

The family of Paston is of very ancient origin. The tomb to Beatrice and Clement Paston is dated 1619. The tomb to Sir William Paston, Kt., *obit* 1608, was erected by one John Key, of London, a freemason, for £200. The effigy is in armour, 5 ft. 6 in. long, arrangements for its execution being made the year previous to the knight's decease at the advanced age of eighty. The family was of great importance during the reigns of Elizabeth and James, and the old hall which stood near the church had a well in the inner court. From "Excursions in Norfolk," 1818, published by Longmans, Hurst, Rees & Co., we learn that "the buttery hatch with the hall was standing in 1739, but the chambers over it and the chapel were in ruins." Sir William married a daughter of Sir Edmund Berry, and the Berry arms adorned the head of the door leading to the great staircase from the hall. In 1632 a marble chimneypiece was sent to Oxnead costing £80, accompanying the following statues, &c. : A statue of Venus and Cupid, £30 ; statues of Ceres, Hercules, and Mercury, for £50 ; a small chimneypiece "in a banking house, £30 ; a Rance marbell tabel with a foot, £15 ; and divres other things sent don to him from time to time as paintings, armes, &c." In 1635, on April 2, a tomb for Sir Edmund is recorded consigned to the Right Worp^l William Paston, Esq., which cost £100, and a statue of Jupiter, £25 ; the three-headed dog "Cebros" on a pedestal, £14 ; and many other minor things. The following year a bill for £150 is recorded as having been sent to Mr. Paston and a tomb for Lady Paston, "his dear wife," for £200 ; and further, in 1641, three statues were sent him, "the on of Apollow, Deano and Juno agreed for £25 a pece with pedestalls." Upon the dissolution of the house of Paston many statues, &c., were removed to Blickling Hall by the Earl of Buckingham.

In 1629 Stone constructed a monument to Sir George Copen in Old St. Martin's-in-the-Field's Church for £40, but this tomb was "repaired away" by Gibbes, together with that erected to Stone's own family. The following year Stone's work included the tomb to Captain Gibson, built for £100, to the order of Sir Robert Knollys, and that to Sir Charles Morrison at Watford, already referred to, also one at Charlton Church, near Greenwich, to Sir Adam Newton, which was formerly in the north chancel, but is now at the west end of the south aisle, for which Sir David Cunningham paid £180. The Manor House which has been ascribed to Inigo Jones's earlier work in 1607-12 was built for Sir Adam Newton, who appointed Sir David Cunningham executor to his will, bequeathing a sum of money to rebuild the church and add a new tower, which work was



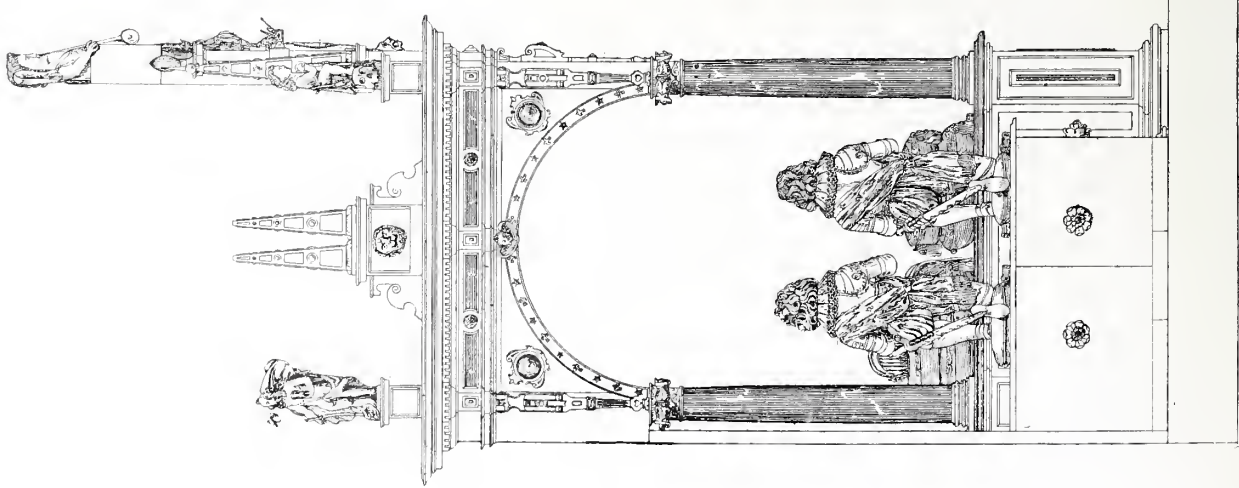
Photo: Sansbury.

MONUMENT OF SIR WILLIAM POPE, WROXTON CHURCH, 1632.

done in 1640. Sir David Cunningham was Master of the Works of King James in Scotland, and it is not improbable that he introduced the work at Holyrood to Nicholas Stone, who refers to him as "my nobell friend." Sir David was also Cofferer to Prince Charles, created baronet of Nova Scotia on November 25, 1630, and buried at Charlton in February 1658. It is quite possible that Stone may have assisted Inigo Jones at Charlton Manor House towards the latter part of its building, and executed chimneypieces and garden ornaments to Sir Adam Newton's orders from time to time.

A monument to Lord Sliford is mentioned under date July 6, 1631, costing £68 6s.; but the *chef d'œuvre* of this period is perhaps the monu-

ment in the chancel of Wroxton Parish Church, near Banbury, to Sir William Pope, mentioned by Beesley to be the handiwork of Nicholas Stone; it was erected about 1633. The roof or ceiling is flat and coffered on the soffit, having gilt Tudor roses of bold projection as pendants; it is constructed by means of slabs of alabaster about 9 in. wide by 1 in. thick, extending from back to front and resting upon the cornice. All the features and details are beautifully carved in alabaster and marble. The effigy of Lady Anne is recumbent behind Sir William Pope, his two sons kneel at the head, and at the foot is his only daughter Anne, upon the birth of whom Richard Corbet (afterwards Bishop) wrote a humorous rhyme, on



*Monument to
SIR WILLIAM POPE, KNIGHT.
WROTON P.M.-CH.
NE BANBURY.*

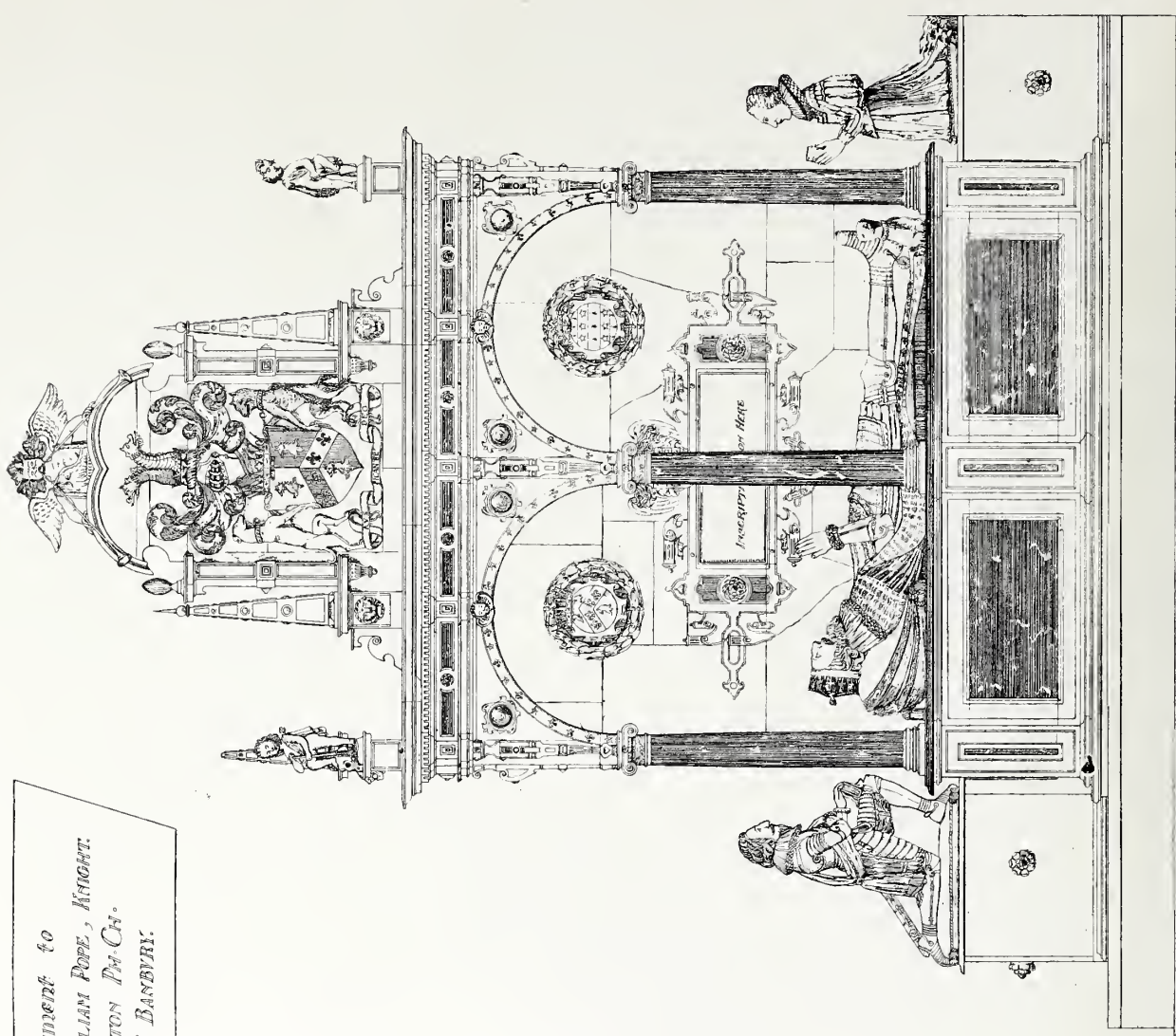




Photo: M. Fleetwood.

MONUMENT OF GEORGE REED, BREDON

the occasion of the visit of James I. to Wroxton Abbey. Sir William Pope, first Lord North, was the son of Sir Thomas Pope, founder of Trinity College, Oxford; he was created Baronet of Bellturbet and Earl of Downe in 1629, and was Keeper of the Privy Purse to Queen Elizabeth. He built the abbey on the remains of a priory in 1618. His wife, who died in 1625, was the daughter of Sir Owen Hopton. This monument is very sumptuously designed and gilt, and reminds one of the passage from Handel's "Samson"—

"Let the bright Seraphim in burning row
Their loud, uplifted angel-trumpets blow;
Let the cherub'ic hosts, in tuneful choirs,
Touch their immortal harps of golden wires."

The monument to George Reed, at Bredon Church, Worcestershire, although not authentically ascertained as the work of Stone, so closely resembles his Wroxton example and the tomb to Sir William Stonhouse at Radley, Berkshire, in many corresponding details, that it is thought advisable to include it here. The effigy of George Reed in plate armour

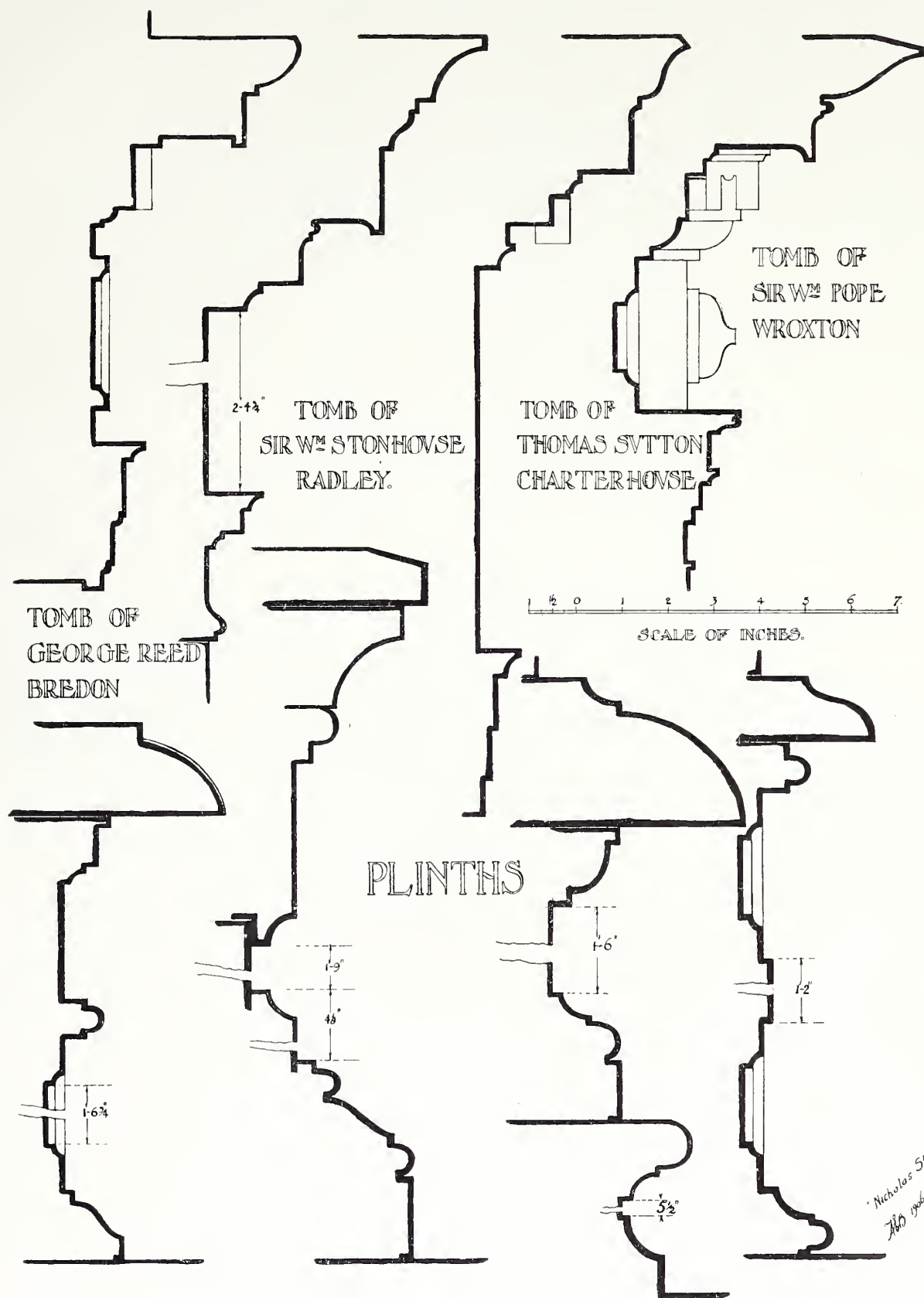
is recumbent under a single arch, the inscription at the back is surrounded with a tasteful design of festoons and late strapwork, and above are the arms on a panel: it is a lofty erection, surmounted by an eagle carved in wood.

From 1631 to 1633 Stone designed and made additions to Cornbury House, near Oxford, and executed the three gates to the Physic Garden at Oxford for the Earl of Danby for the sum of £1,000. Stone says he made thirty-three visits in two years. Both York Stairs and the porch to St. Mary's Church have been subjects of much controversy as to the origin of the design, but there is now little doubt that Nicholas Stone was responsible for each of them. A good illustration of the latter is to be found in Mr. Jackson's "St. Mary's Church," Oxford. The bust of Sir Thomas Bodley at Merton College Chapel, Oxford, is of Stone's work, and cost £100; this is of marble, surrounded by books and other emblems of study and science, beneath a triple canopy in the ante-chapel near the altar. The monument in Magdalen College Chapel to the Littletons, who lost their lives in the River Cherwell, is also by Stone: they were immortalised by Cowley. Stone's cousin, Gabriel Staces, superintended most of these works, particularly the



MONUMENT OF SIR WILLIAM STONHOUSE, RADLEY CHURCH.

MARBLE CORNICE PROFILES





THE TANFIELD MONUMENT, BURFORD CHURCH.

Photo: H. Irving.

work; such are the Tanfield tomb at Burford; that to Sir William More in St. Nicholas Church, Guildford, and the Suckling tomb at St. Andrew's Church, Norwich. One to the "father and mother" of Sir Thomas Monson occupies a mausoleum recently renovated by the late Viscount Oxenbridge at South Carlton Church near Lincoln; it is now,

£101,300 for the alterations, which proceeded intermittently until the outbreak of the Civil War, when the balance was commandeered by the State. A very elegant font bowl saved from the fire here, which in all probability is from Stone's chisel, has now been placed in All Hallows Church, London Wall, on a very inelegant pedestal.

however, in a very dilapidated state, and in parts supported by iron columns; many of Stone's monuments have, however, fallen into like decay through the want of a little care.

In addition to the arches mentioned at Oxford, York Stairs on the Embankment for George Villiers, Duke of Buckingham, and the Water Gate at Old Somerset House, Stone was responsible for the arch made for Beaufort House, now removed to Lord Burlington's Villa at Chiswick; the gate piers at Lord Ilchester's seat, Holland House, Kensington; and probably the piers to Ashburnham House, Westminster, and Lindsey House, Lincoln's Inn Fields.

The west front to old St. Paul's Cathedral was designed by Inigo Jones, and carried out by Nicholas Stone, by whom it was commenced in 1633. In order to obtain an effective approach Jones demanded the demolition of St. Gregory's Church, but suffered much opposition from the parishioners. The portico was composed of twelve Corinthian columns, each 40 ft. high, occupying a space 200 ft. long by 50 ft. deep. Mr. H. Inigo Triggs, in his article on Inigo Jones (*Builders' Journal*, April 26, 1899), says that Archbishop Laud raised

ALBERT E. BULLOCK.

Some Sculptural Works by Nicholas Stone.—IV.—(*Conclusion.*)



SCULPTURAL tablets formed an important part of the work of this sculptor, and some of the designs are very good. In one sent to York Minster, to the wife of Sir John Bennet, the guardian angels are terminated from the waists as harpes—the upper part is finished similar to John Law's tablet at the Charterhouse. A tablet to Dr. Wright (1619) at Sonning Church is flanked by twisted grey-marble columns, the inscription being surrounded by a wreath in white marble. Another instance where Stone has made use of twisted columns is to the porch at St. Mary's Church, Oxford. They became common in the following century, as, for example, the monument to George Treby (1700) in the triforium of Temple Church. From the detail one would be inclined to think the tablet to Robert Cage (1625) at St. Giles's, Cripplegate, and that to Francis Smalman (1635) at Kinnersley Church, Herefordshire, were both the handiwork of this sculptor. The base moulding in the latter example is almost identical with that to the Wroxton tomb to Sir William Pope. The tablets made by Stone to Sir Humphrey Lee at Acton Burnell Church in 1622 and to Sir Thomas Meary in 1633 at Walthamstow are very similar in design to the monument to Sir Robert Drury at Hawstead Church, the busts in the case of the two latter being placed in oval niches. Sir Robert was knighted, at the early age of sixteen, for his prowess at the unsuccessful siege of Rohan, with the Earl of Essex, in 1591; his widow, daughter of Sir Nicholas Bacon of Redgrave, ordered the monument, the Latin inscription of which is ascribed to the pen of Dr. Donne.

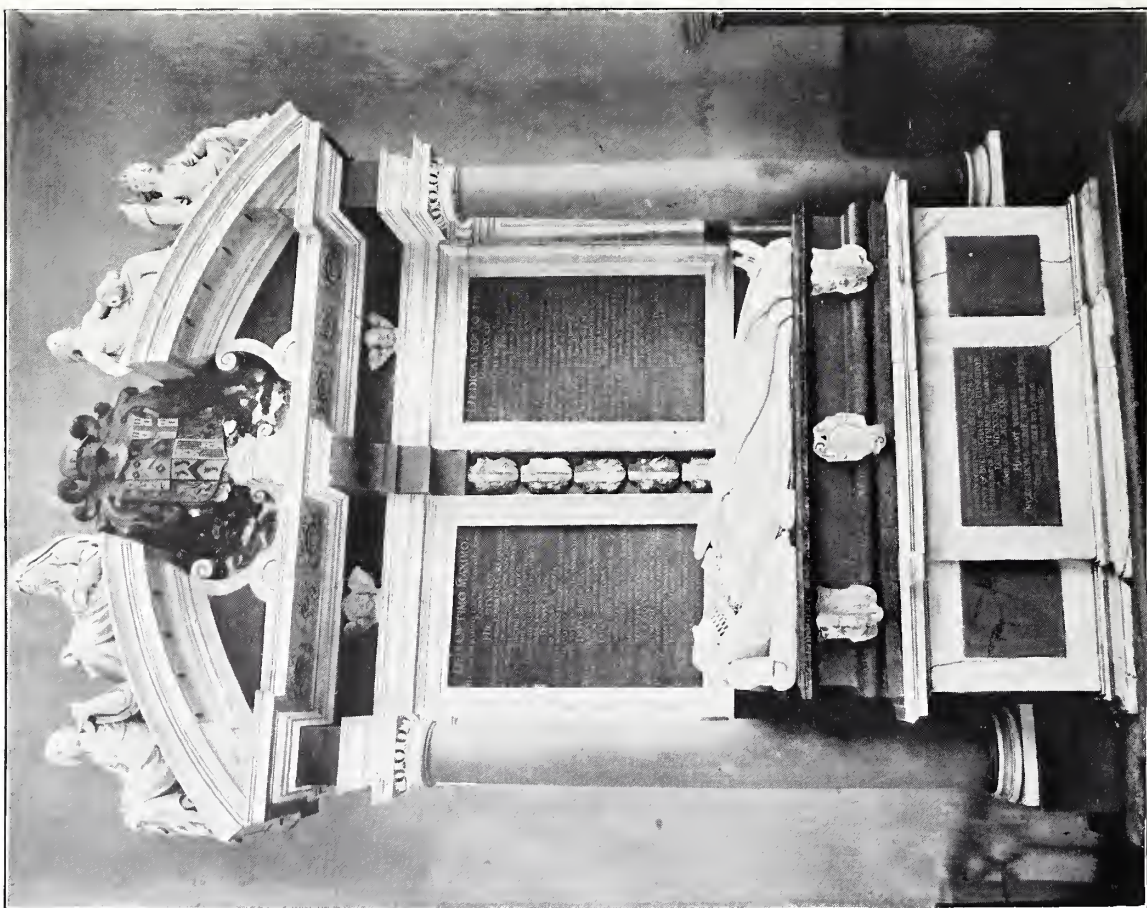
Stone sent chimneypieces to Quidenham, in Norfolk, the seat of Sir John Holland, and also to Newborough, in Yorkshire, for Sir Henry Belasyse about this time (1633), together with a monument for the latter, whose baronetcy is now extinct. His arms are: *Quarterly, first and fourth, argent a chevron gules between three fleurs-de-lis azure, second and third, argent a pale engrailed between two pallets plain sable.* The habit of importing chimneypieces from Italy and Germany at this time, together with the changes of seat and ownership that have often occurred, makes it very difficult now to attribute with certainty any existing examples to Stone. The best Renaissance ones extant are at Bolsover, Hatfield, Hampton Court,

and Wilton. The insertion of coloured marbles and polished stones such as the Irish blue-John, &c., was in vogue, as was also the system of mounting the angles with chased brasswork. Stone sent chimneypieces to St. James's Palace, Windsor Castle, Somerset House, and three were made for the Duchess of Richmond for Hatton House, London, for £200. According to Cunningham this was on the site of the present Hatton Garden: "Ely place, vineyard, meadow, kitchen-garden, and orchard were made over to Sir Christopher Hatton from the Bishop of Ely by Queen Elizabeth." The monument to Sir Christopher Hatton (1623) now occupies a small and very dark chapel on the north side of the chancel of Westminster Abbey. It is interesting to compare Stone's work in this fane with that of his contemporaries, such as the monument to Dr. John Young, said to be by Pietro Torrigiano, that to Sir Thomas Richardson (1635) by Le Sueur, and to note the influence of his work as exhibited in the tomb to William Cavendish, Duke of Newcastle, and Margaret Lucas, his wife (1676), next to the "Three Cannings."

The very original tomb to Sir Julius Cæsar in Great St. Helen's Church (wholly of "touch-



MONUMENT TO SIR HUMPHREY LEE,
ERECTED AT ACTON BURNELL CHURCH, 1622.



MONUMENT TO SIR EDWARD COKE, LORD CHIEF JUSTICE,
TITTLESALL CHURCH, NORFOLK, 1638.

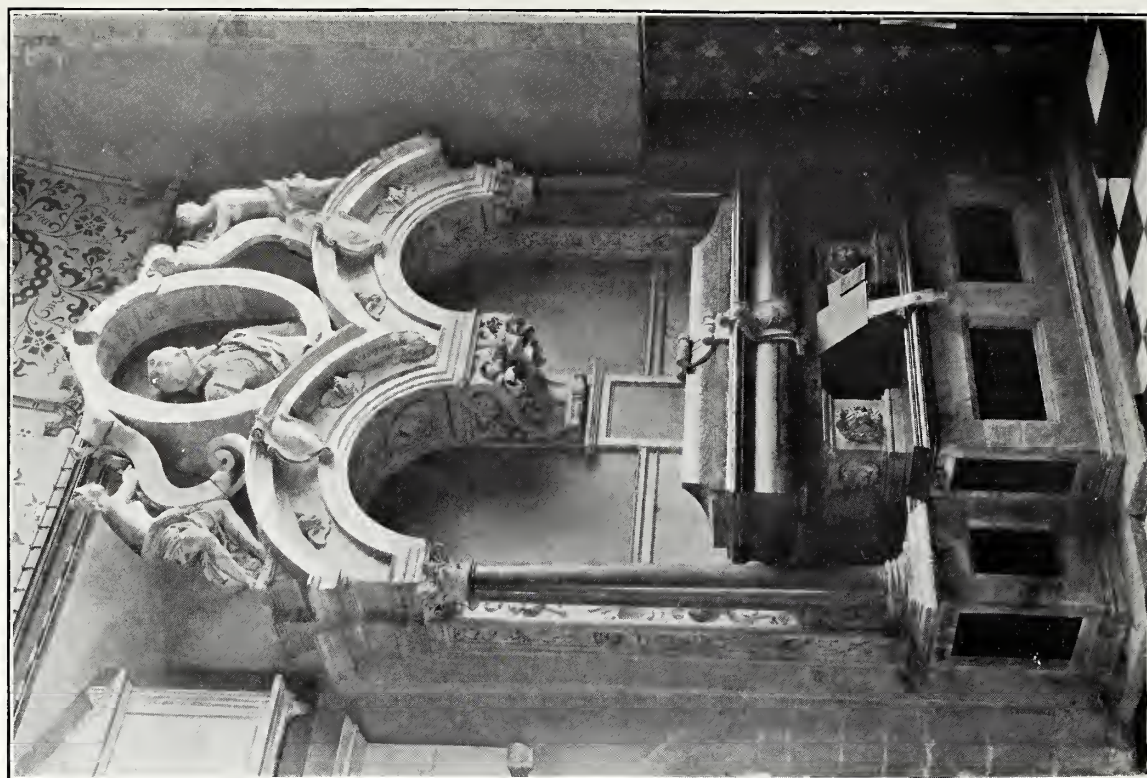


Photo: H. I. Jarman.

MONUMENT TO SIR ROBERT DRURY,
HAWSTEAD CHURCH, SUFFOLK, 1617.

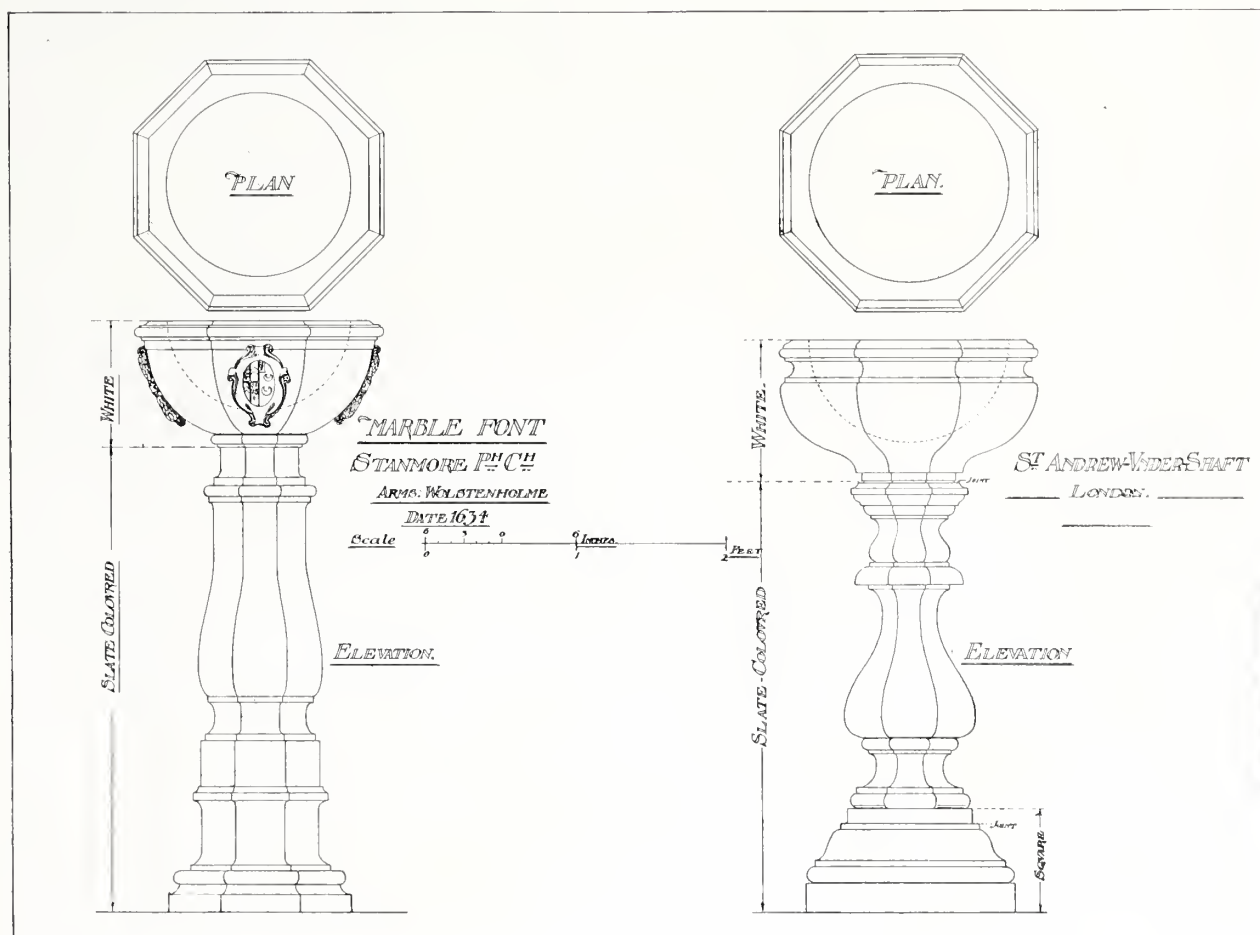


TOMB OF SIR CHRISTOPHER HATTON,
WESTMINSTER ABBEY.

stone" with the exception of an alabaster deed and seal setting forth the deceased's lifework in Latin) is the subject of an article in *The Art*

Journal by the Rev. W. J. Loftie, who gives a free translation of the document, which states: "I will cheerfully pay the debt I owe to Nature whenever it shall please God to appoint it." This knight was born at Tottenham in 1557; his father's name was Adelmare or Delmar, who was by profession a physician, and came from Italy to attend Queen Mary, and subsequently remained with Queen Elizabeth. The son Julius boasted descent from the ducal family of Cesarini through his mother, and adopted the name of Cæsar in lieu of Delmar. He gained fame as a lawyer, being made Master of the Rolls in the reign of James I. and Chancellor of the Exchequer under Cecil. His shield of arms adorns a large stained-glass window in the Rolls Chapel, close to those of Sir Dudley Digges, who married Mary, daughter of Sir Thomas Kempe, knight, of Olantigh. The arms of Digges are: *Gules on a cross argent five eagles displayed sable*. The south door of Great St. Helen's Church is of Renaissance origin, and is said to have been designed by Inigo Jones, but it is not proven.

At St. Andrew's Undershaft Church Stone supplied a font in 1631, the "boll" of which was to be of white marble, of 20 in. diameter, upon a black pillar and polished, for £16. Stone records having placed a monument here to a Mr. "Harrison;"





FONT AT STANMORE CHURCH.



FONT, ST. ANDREW UNDERSHAFT CHURCH,
LONDON.



FONT AT ST. MARGARET'S CHURCH, WESTMINSTER.



FONT AT ST. MARGARET'S CHURCH, WESTMINSTER.

this has not been traced, unless it is the one mentioned by Hatton to Mr. George Harrison and Elizabeth his wife in St. Andrew's Church, Holborn, who, judging from the description of his bequests, was a man of very charitable intentions. Stone received a "rondell of canarie wine (28s.)" in 1634 as recompense for his advice at All Hallows Church, Barking. He erected the porch to Old Stanmore Church (now in ruins) for Sir John Wolstenholme, a font there exhibiting the donor's coat of arms on one of the octagonal sides of the bowl, and a tomb, now destroyed with the exception of the effigy, a most perfect piece of workmanship. Other fonts by him are at All Hallows Church, London Wall, a circular bowl of white marble on a wooden pedestal, also circular, and cut at the top with dentils; and another at "Tottlefields," doubtless one of the two now in the church of St. Margaret's, Westminster, of which one is of white marble, octagonal, and of very graceful form, while the other of grey marble

has a circular bowl on a square pedestal and is a little wanting in elegance.

According to a deed which was recently discovered by Mr. W. H. Lammin, dated June 5, 1636, Stone seems to have acquired more land to his premises at Long Acre. The conveyance is of a piece of ground from Francis, Earl of Bedford, to Nicholas Stone in the neighbourhood of Covent Garden and Long Acre, extending back to vacant land then in the tenure of the Countess of Anglesey, and a portion of the stable ground belonging to the Right Hon. Philip, Earl of Pembroke, then Lord Chamberlain.

The monument to Sir Edward Coke, the Lord Chief Justice, was sent to Tittleshall in Norfolk in 1638. Mason eulogises him for having guided the Councils of 1621 for the Privileges of Parliament with great ability. He proposed and framed the Petition of Right in the reign of Charles I, and was "the first who reduced the knowledge of the English Laws into a system." He wrote the life



TOMB OF SIR RICHARD VERNEY AND MARGARET VERNEY, 1630.

of Lyttleton and other MSS., including a Commentary upon the Magna Charta. Windebank, the Secretary, being in search of seditious papers, seized many of these, including his will, while Justice Coke lay dying.

A very fine monument to Sir William Spencer of Althorp, Northampton, is in Great Brington Church. It is through the marriage of Sir John Spencer with Catherine, the daughter of Sir Thomas Kytson, that the family claim connection with George Washington. An interesting account of this development is to be found in "The Shakespeare Country" (Geo. Newnes). Stone made agreements with two workmen, John Hargrave and Richard White, for the effigies for this monument, who were paid £14 and £15 respectively for the figures of Lord Spencer and his lady, Penelope Wriothesley. The Rev. H. Bloom believes the Lucy monuments at Charlecot are by Stone. That to Sir Thomas Lucy, who married the daughter of Thomas Spencer of Claverdon, is said to be the work of Bernini, portraits being sent to Italy from which the effigies were carved. The figure of Lady Berkeley of Cranford, 1635, was carved by Nicholas Stone (Junior) in Bernini's atelier, and brought over by him on his return to England, and possibly he worked on the Lucy effigies at the same time. The chief families of Northampton and Warwick are closely connected by marriage. "Elizabeth, daughter of John Spencer of Hodnell, Kt., married Sir John Greville of Wilcot, the brother of Sir Fulke Greville, who married Elizabeth, daughter of Edward Willoughby, eldest son of the 2nd Baron Broke."

Sir Richard Verney, of Compton Verney, married Margaret, daughter of Richard Nevill. The Verney monument was erected in 1630 and is a very good example of Stone's work.

The monument to Sir Thomas Pickering in St. Mary's Church, Warwick, is based on the same principle as that to Sir Adam Newton at Charlton; both were ordered by Sir David Cunningham. The tomb to Pickering, costing £200, was sent to Warwick in 1639. A monument to the father and mother of Sir Edward "Pepte" is recorded which cost £150, but no destination is given. The mural tablet to Sir Richard Hutton at St. Dunstan's Church has a Latin inscription flanked by columns on brackets supporting a pediment. The judge's arms are emblazoned in the south window of Staple Inn Hall: *quarterly first and fourth, argent on a fesse sable, three bucks' heads caboshed or, a crescent for difference; second and third, argent on a bend gules three bezants over all an escutcheon of pretence, gules six barrulets or, a canton sable.* The inscription reads "Rich^{us} Hutton Miles unus Just^m de Coi Banco quondam hujus

hospicii 1618." He was born in 1560 and buried in 1638.

One can hardly leave so important and fascinating a subject without some reference to the influence of this master's work upon the productions of contemporary and subsequent artists, and also to his own ability as a sculptor and statuary in comparison with more modern workers. Many of Stone's monuments exhibit a refined style and design of considerable merit, the execution of which anticipated the work of the following century. The varied subjects and styles he was called upon to reproduce necessitated a knowledge of anatomy, dress and fashion, detail and ornament, and even the classic figures (which at this time would be no easy task to a sculptor were he not in constant touch with the Continent, and possessing a versatile genius), rightly earning for him a fame which rivalled in its extent even that of Inigo Jones himself. Perhaps the most finished effigy from Stone's chisel is that of Sir John Wolstenholme, at Stanmore, which, although removed from its former environment, is, if anything, rather enhanced by the Gothic niche. Stone's notoriety as a sculptor naturally led his compeers to emulate his example and style. Roubiliac, immediately succeeding him, produced some very excellent work, of which the figure of Shakespeare in the British Museum is undoubtedly the most speaking portrayal of this



TOMB OF SIR WILLIAM SPENCER,
GREAT BRINGTON CHURCH, NORTHANTS.

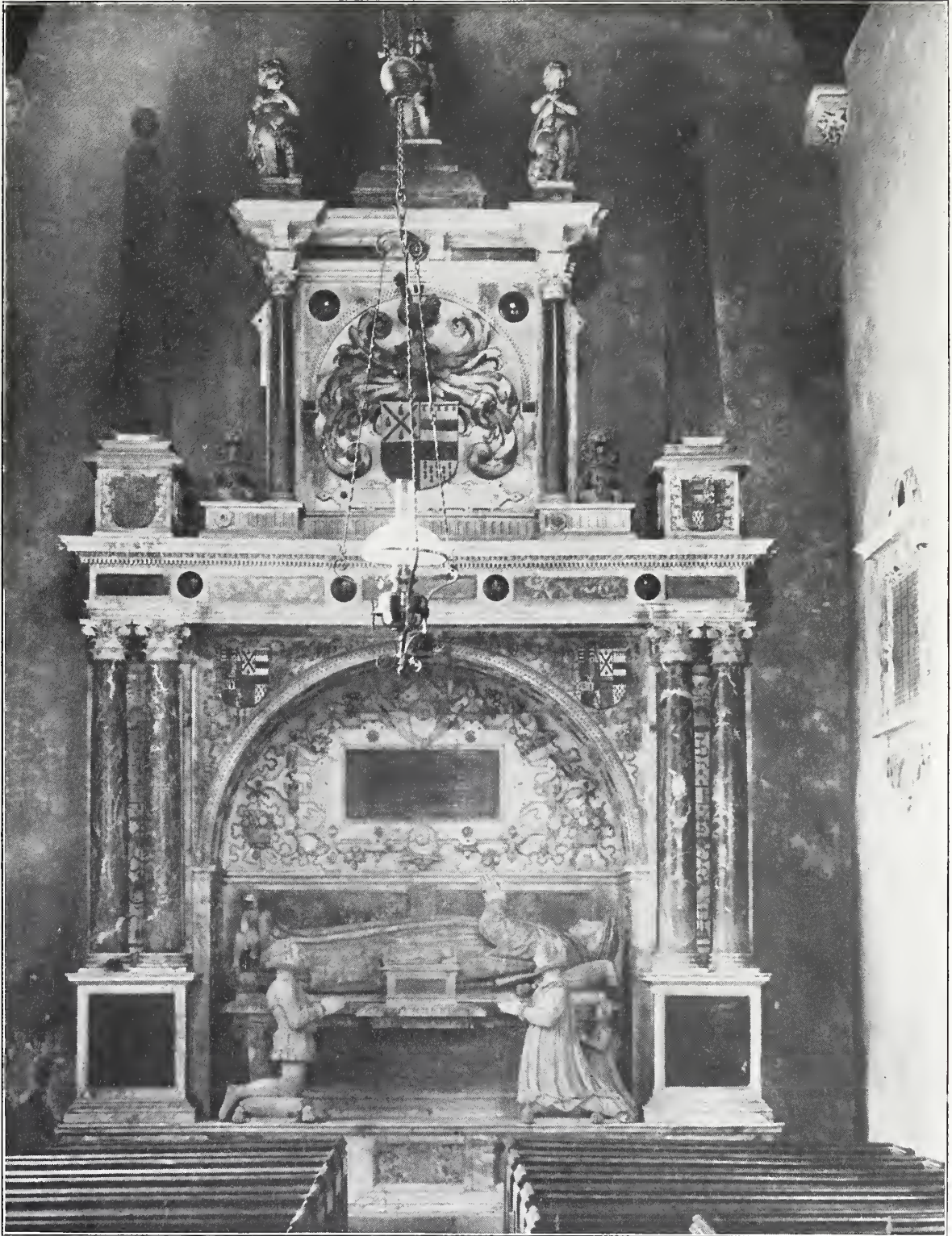


Photo : Billows.

MONUMENT TO ROBERT KELWAY, EXTON CHURCH.

playwright extant. English sculpture of the last century has been admittedly recognised as behind that of France and Austria, and if it is for want of greater appreciation and enthusiasm on behalf of patrons it is surely the fault of the nation to a very great extent. There has been an advance in recent years, however, which promises to restore the lost prestige.

It is to be regretted that the practice of monumental design has of late years fallen into disrepute owing to the cheap foreign competition and oft-times the very coarse and meretricious designs which flood our churches and churchyards. The design of memorials and cenotaphs is often a matter of national importance and rightly falls within the province of the architect. Some of

the designs of Flaxman were particularly brilliant, but many savoured of the guardian-angel type, now rendered objectionable by monotonous repetition.

A writer in *Notes and Queries* gives the following quaint inscription taken from the monument to John Stone of Sidbury, supposed to be a brother of Nicholas Stone, senior, who was responsible for the rebuilding of Sidbury Parish Church, with which I conclude my notes :

On our great corner Stone this Stone relied,
For blessing to his building, loving most
To build God's temple, in which works he dyed,
And lyved the temple of the Holy Ghost.
In whose loved lyfe is proved an honest fame
God can of Stone's raise seed to Abraham.

ALBERT E. BULLOCK.

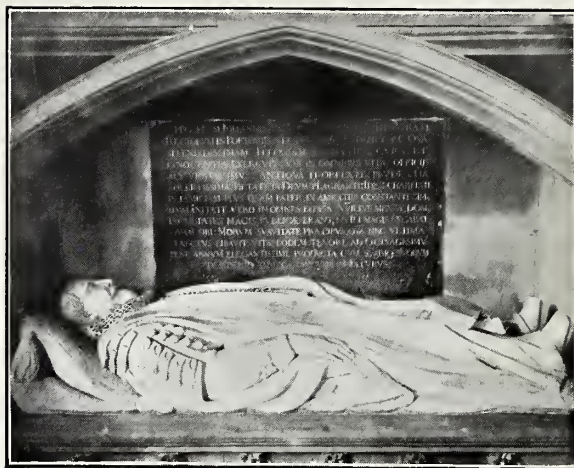
The Civil War was the cause of much of Stone's work being retarded, and the items in his note-book are very meagre subsequent to 1641. About 1642 he assisted Inigo Jones to bury his fortune, first at Scotland Yard, and afterwards at Lambeth Marsh. Nicholas, his son, who worked in Italy with Bernini, modelled amongst other things some terracotta groups of the "Laocoon and Bernini's Apollo and



MONUMENT TO SIR THOMAS PICKERING,
ST. MARY'S CHURCH, WARWICK.

Daphne, which were in the possession of Mr. Bird the Statuary," says Walpole. After their deaths in 1647 the business was continued by Henry (old Stone) the painter, and John (Captain Stone) the youngest. Henry, who spent the best part of thirty-seven years in Holland, France, and Italy, published a book called "The third part of the Art of Painting." He died in 1653.

John Stone joined the Royalists, and upon their defeat narrowly escaped being hanged. He managed to hide him-



TOMB OF SIR JOHN WOLSTENHOLME,
STANMORE CHURCH.

self for many months quite unknown to his father in the house at Long Acre, and subsequently escaped to France, where he stayed some years and studied the arts. In 1645 he published a book entitled "Enchiridion of Fortifications: or a handful of knowledge in Martial Affairs," 8vo., London, illustrated by engravings from his own sketches. He left a record of about fifteen monuments he had made, including a tablet in the triforium of the Temple Church. "In 1656 I sett up a little tomb in the Temple Church for Sir John Williams, and had for it 10*l*. It was an eagle of white marble." This is probably the one to Thomas Williams, dated 1645, as that to Sir John Williams is dated 1668. John Stone died at Holy Cross Hospital, near Winchester, on September 11, 1667, and was buried with his brothers near the pulpit at St. Martin's-in-the-Fields Church. His near kinsman, Charles Stoakes, who summed up the joint receipts of the family to £10,889, repaired the monument in 1699, adding the following couplet :

Four rare Stones are gone,
The father and three sons.

In the second article reference was made to the Morrison tombs at Watford. Mr. A. W. Clapham has kindly drawn my attention to the recent removal of the tomb to Lady Bridgett, together with one to Elizabeth Russell, to the Bedford Chapel at Chenies. Lady Bridgett was the daughter of John, Lord Hussey, and she married, first, Sir Richard Morrison, then Robert Ratcliff, Earl of Sussex (already referred to), and subsequently Francis Russell, 2nd Earl of Bedford, thereby becoming the Countess Dowager of Bedfordshire. She died in 1600. The Rev. R. Shaun, of Chenies, has kindly given me this note of the connection between the Russell and Morrison families in explaining the reason for the removal of the monuments to Chenies. The monument to Robert Kelway, the famous lawyer, at Exton Church, who died in 1580, was very probably the work of Stone about the time he made that to Sir James Harington for the Countess of Bedford. Kelway was the father of Anne, Lady Harington.

N.B.—On pp. 17, 18 a slight mistake was made in connection with the Paston monuments. The two illustrated to Lady Paston and Sir Edmund Paston are not at North Walsham as stated, but at Paston Church; only the earlier tomb to Sir William Paston, by John Key, is at North Walsham. Both churches are close to Mundesley in Norfolk.

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